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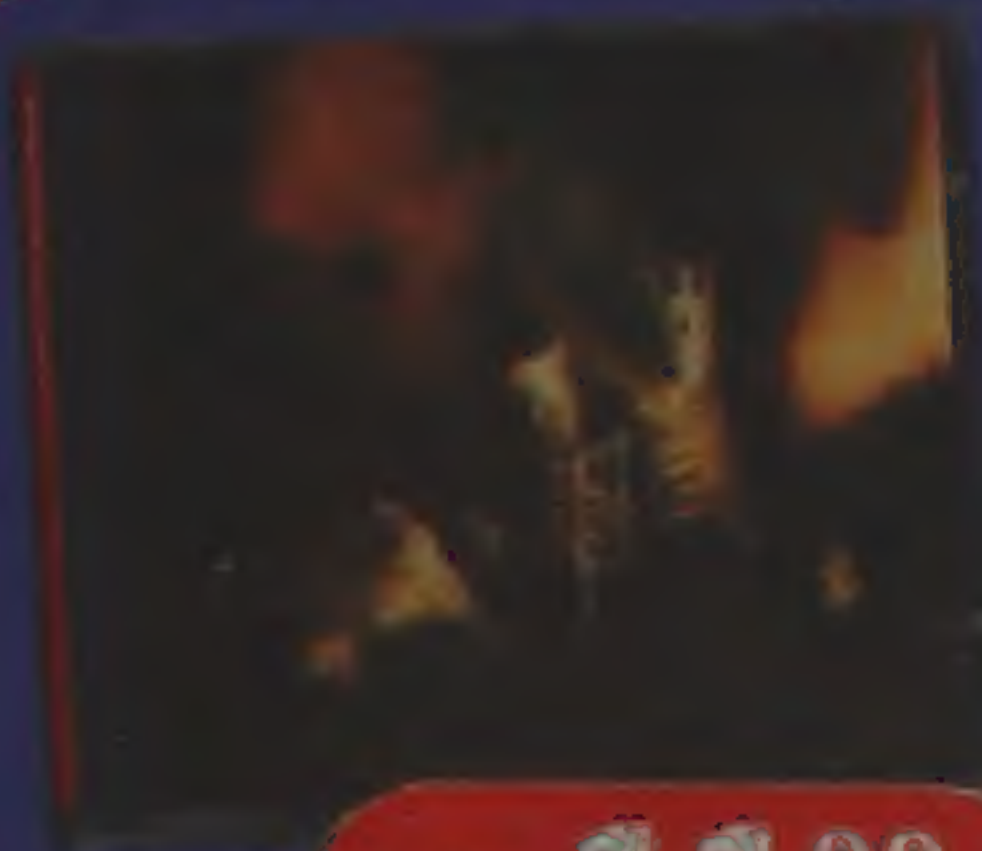
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Everybody knows Edmonton as the festival city, but how many of you know that Global Visions has evolved into one of the best local fests? Look no further for this year's picks • 10

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## PLUS:

The big bald man on the big bad stage • 49

# 11/11: a day to remember

A trip to an Alberta army base stirs up newfound clarity

By NEIL PARMAR

Despite celebrating many Remembrance Days as a boy scout—singing the national anthem while saluting the flag and wearing a poppy—it was impossible for me to truly appreciate November 11. Perhaps, I've long suspected, a personal experience was required to make the concept of war and sacrifice more tangible. But it wasn't until a few days ago, when I visited Canadian Forces Base Suffield near Medicine Hat in southeastern Alberta, that I realized how meaningful Remembrance Day could be to me today.

I travelled through the night for more than six hours from Edmonton

to one of the largest military training bases in the western world. CFB Suffield is so big, in fact, it's larger than Luxembourg. More than 2690 square kilometres of barren fields, the treeless base is divided into five zones: a military training area; an administrative communications home base; a nationally-protected wildlife area; an oil installation supported by pipelines beneath the entire base; and a fifth

## news

zone reserved for Defense Research and Development Canada, where experimental research is conducted using biological and chemical agents.

The Edmonton-based 1st Canadian Mechanized Brigade Group invited 60 university students to CFB Suffield to demonstrate the fighting skills of the Second Battalion, Princess Patricia's Canadian Light Infantry. I was

allowed to tag along and see the base in person while witnessing live simulations that were conducted as part of the brigade's training for an operation scheduled to depart for Bosnia-Herzegovina in March 2003.

## Executive decisions

"Despite our personal opinions on whether or not war or peacekeeping is necessary, it's important for people to note we're just executing the political decisions made above us," said Marcel Rochat, a deck commander with the base's air force unit. Rochat later helped coordinate a live simulation involving a tactical helicopter, a Leopard C2 tank and an artillery unit mounted with a gun. Students were more than impressed—most took pictures, some clapped and cheered as tanks rumbled by, swinging their

SEE PAGE 6



Neil Parmar

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**Remembrance Day**

Continued from page 4

cannons in the direction of the crowd. Behind us, a plethora of equipment was on display: massive jeep land rovers, Coyote reconnaissance vehicles, LAV IIIs (Light Armoured Vehicles) and a second air force helicopter. All of us looked like deprived children in awe of the latest Hot Wheels toys. In the near background, army personnel performed maintenance on vehicles while doctors loaded medical supplies into tents marked with large red crosses.

Seeing everything up close was surreal, yet I wasn't thinking about the purpose of these machines. They were made to kill—and there I was with a group of university students, playing around in a battlefield park. I felt guilty and awkward all at once, like a schoolboy caught playing with matches. I hadn't even begun comprehending the scope of the personal sacrifices made by these military women and men, which suddenly became as overwhelming as the simulations I watched.

"I just finished training [so] I have to wait another year before I go anywhere," lamented Corporal Brian Wilson, a fourth generation soldier who felt drawn to the army at a young age. "I was tired of working little jobs," he said about enlisting. "This pays all right and provides benefits and, honestly, I'm working less now than I did anywhere else." That last comment may have been tongue-in-cheek, but Wilson said the pay is so low for some positions that many officers make extra cash selling backpacks on the side for \$120.

Moreover, most military officers have families to support and find it difficult yet necessary to pick up and leave at their country's calling. Historically, Canada has contributed heavily to both domestic aid and international peacekeeping missions. Between February 2000 and April 2001, 14,000 soldiers were rotated through Bosnia-Herzegovina, while 750 soldiers just returned from Afghanistan. Meanwhile, more than 5,000 soldiers were

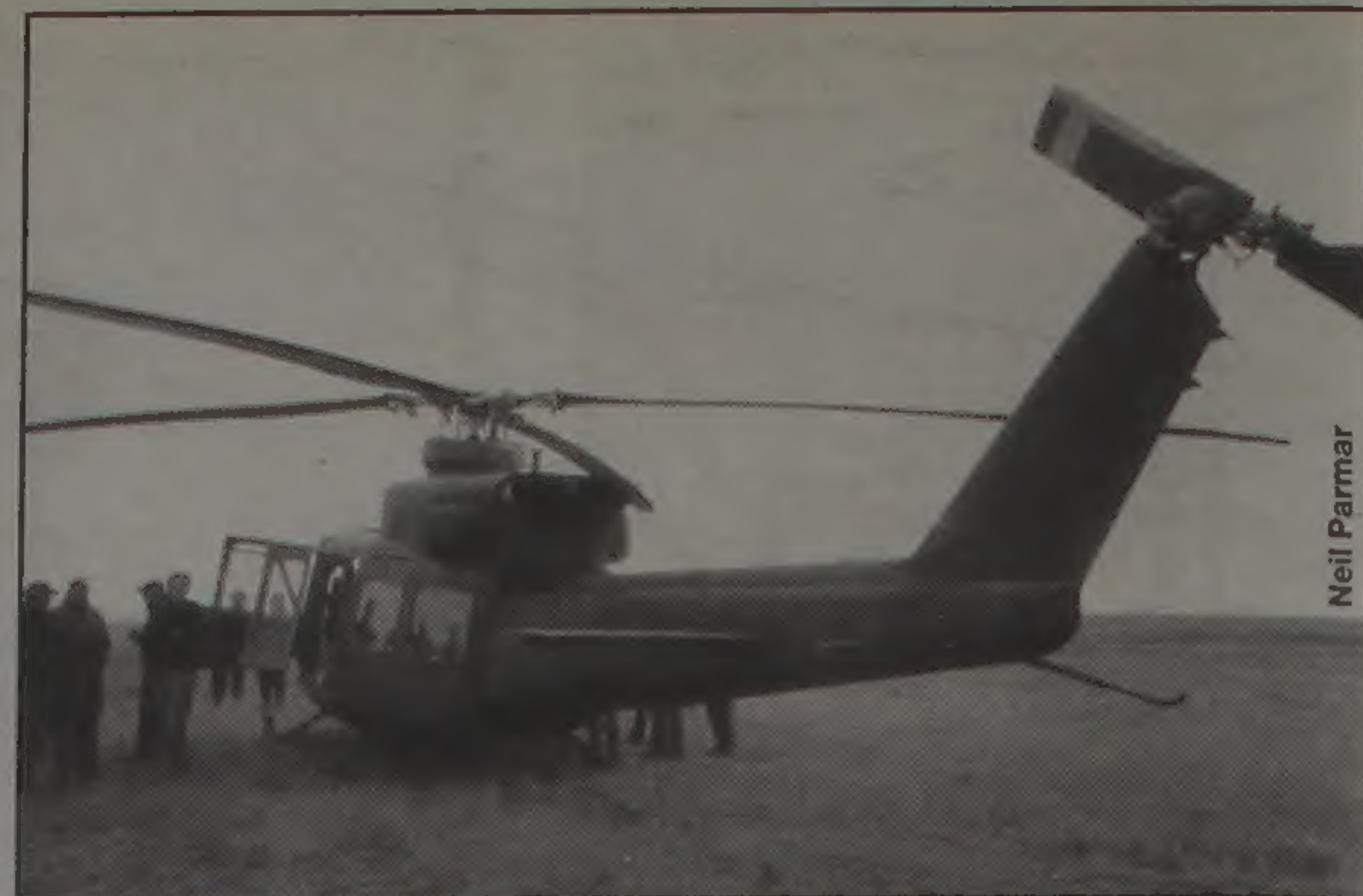
deployed to assist with Winnipeg's floods and Quebec's ice storms a few years ago. CFB Suffield provided infantry, armoured and artillery training for many of these missions.

**Laser tag**

The British government stations 200 permanent officers on the base and conducts frequent exercises there, including a laser tag session with more than 6,000 British troops a few weeks ago. In return for using the base, the Brits provide significant funding. But despite this considerable investment, Canada invested in a nationwide recruitment drive of its own pre-September 11, hoping to attract more soldiers.

Expectedly, enrolment rates increased slightly following the terrorist attacks. Sergeant Tracy Johnson detailed recent changes made to the registration criteria, including lowering education standards (from a high school diploma to a Grade 10 education) and decreasing the minimum age for enlisting (now at 16 for part-time and 17 for full-time). "To get into the forces there is different standards between ages and gender, but when you're training everybody has to do the same," said Johnson. "Out of all the people that have applied to Canadian forces, I would say the biggest part they have difficulty with is the medical [exam], because everybody is done on a case-by-case basis."

Individual cases notwithstanding, considering the September 11 attacks and the accidental bombing that killed four Canadian soldiers in Afghanistan, it's easier than it has been in recent years to finally grasp some of the horrors faced by Canadian soldiers in decades past. The context and scale of these recent events in no way compares to past atrocities like World War I or the holocaust of World War II. But with these changes comes a different emphasis on Remembrance Day. War is fresh again—and hopefully we can appreciate the challenges our countrymen and women contend with, regardless of our age or previous lack of memory. ☐



Neil Parmar



Neil Parmar

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## VUE NEWS

### BUSINESS

#### Have a Pepsi—and smile!

SALEM, OREGON—PepsiCo is taking a 15-year-old Oregon girl to task for trying to sell bottled water as a school fundraiser.

Andrea Boyes was looking for a way to raise some cash for her high school's cheerleading team and decided to sell bottles of water adorned with her school logo. Working with a start-up donation of several hundred dollars, she designed a label, printed off 6,000 of them and spent the remainder of her money on 15 cases of unlabelled water bottles from the Titan water company.

Sounds like a good enough plan, but Boyes hadn't considered the fact that Pepsi had brokered a 10-year, \$5 million dollar exclusivity deal in her school district, which means that only Pepsi brand drinks, which includes Aquafina water, can be sold on campus. Selling non-Pepsi bottles of water on school grounds is a breach of that contract. Pepsi somehow learned about her plan and now the school district is negotiating with the company to avoid a lawsuit. (The school district also has exclusivity contracts pertaining to food service, furniture, athletic-equipment and computer dealers.)

Here at home, Coca-Cola and the University of Alberta have a similar exclusivity arrangement. In 1998, the U of A and Students' Union entered into an identical 10-year, \$5 million dollar contract with the soft drink corporation. SU vice president (operations and finance) Steve Smith explained that if someone were to attempt a similar fundraiser at the U of A, it would ultimately be the university's responsibility to take action against that person. "Obviously, you always hope that [Coca-Cola] wouldn't be total asses about [it]," he explained, "but those are the guidelines set out by the contract." The majority of the details of the U of A/Coca-Cola contract—also known as the Thirst for Knowledge project—are not open to the public. —CHRIS BOUTET

### POLITICS

#### Standing Pat

WASHINGTON—Get ready to have your feelings hurt. According to a statement made by failed presidential candidate and ex-Reagan speechwriter Pat Buchanan on his radio show, Canada is a whiny "Soviet Canuckistan" that has been freeloading off the American people for too damn long.

The outspoken radio host made the more humorous than hurtful statement in response to Canada's objections to a proposed U.S. law that demands photos and fingerprints from all Arab-Canadians attempting to cross the bor-

der. "Post 9-11, we've been making a tremendous effort to try to secure the American people," Buchanan said to Canadian Press. "And to hear this kind of carping criticism from north of the border, from folks whom we give a \$50-billion trade surplus each year and whom we defend while they have been in some ways freeloading off the United States, got a little bit into my craw."

Buchanan has long been critical of Canada, often going on the record stating that Canada is a "safe haven for terrorists" and that Jean Chrétien is doing a terrible job of securing our country's borders. He is perhaps most remembered as the guy who in 1992 managed to sour Canadian-American relations considerably with his quip that "for most Americans, Canada is sort of like a case of latent arthritis. We really don't think about it unless it acts up."

In response to Buchanan's verbal attack, early reports suggest that Canada plans on shaking its head silently and continuing to do whatever it was doing before. —CHRIS BOUTET

#### Banks for the memories

OTTAWA—A week after news of bank mergers hit the national headlines—again—the issue has hit the New Democrats' leadership race.

Last week, national papers reported that Prime Minister Jean Chrétien put the skids on a merger plan between Scotiabank and the Bank of Montreal only weeks after the two banks had entered negotiations under the watchful eye of Finance Minister John Manley. Now, federal NDP MP and leadership candidate Lorne Nystrom is claiming that if news of the deal hadn't been leaked to him, Chrétien would not have scuttled the deal.

"It took a year of public hearings, protests, \$4 million, five reports and the Competition Bureau to convince then Finance Minister Paul Martin that leaving one or two large private banks in control of the nation's credit was bad for competition, bad for jobs and

bad for communities, and is therefore not in the public interest," Nystrom said. "It's a no-brainer."

Whether or not the cancellation of the deal was because of the work of Nystrom or the product of yet another internal power struggle in the Liberal party, it's interesting to note that the New Democrats made an official party release out of Nystrom's claims—which is thinly-disguised politicking for the leadership job. Are the other candidates going to get this kind of exposure, or is the party tilting the race in Nystrom's favour?

Too bad that this issue seems doomed to be a sacred cow. Because the issue of mergers is worthy for debate. Yes, Canadians have every right to be worried about bank monopolies and the spectre of mega-corporations controlling our money markets. But, according to a report in the *National Post*, the Royal Bank—Canada's largest financial institution—ranks only 39th in the world. Because Canada's banks are so small compared to the American, Asian and European giants, foreign interest is low in the Canadian investment market, a fact that contributes to our low dollar. —STEVEN SANDOR

### SCIENCE

#### How's your stress life?

TUBINGEN, GERMANY—Bad news for aging virgins emerged last week as scientists announced that they've discovered a link between early deflowering and low stress.

A study conducted by American researcher Stuart Brody at the University of Tübingen found that adults who started having sex earlier produced lower level of stress hormones when exposed to stressful situation. The study measured the amount of cortisol in saliva collected from volunteers before and after they had to perform high-stress activities such as speaking in public in front of strangers and doing arithmetic out loud. Volunteers also had to fill out questionnaires about their sexual history.

Cortisol is a hormone that the body secretes in response to stress. The link was found to exist for both men and women, although it was so weak among men it's considered statistically insignificant. Cortisol levels were found to be up to 60 per cent lower in women who lost their virginity before turning 18, on the other hand.

Scientists have yet to find a concrete explanation as to why the correlation exists, however. They speculate that having sex early on might be a marker for a genetic predisposition to react less to stress. In other words, being easy might simply mean you're naturally easy-going anyway. Another reason might be that those who lose it early do it more often than others throughout their lives, resulting in lower stress levels, according to the study, which is published in the current hot hot issue of *Psychoneuroendocrinology*. —KRIS MEEN

### ACTIVISM

#### Better off debt

EDMONTON—Edmontonians who want western leaders to put up, shut up and forgive Third World debt are being asked to Dream Out Loud next week at a rally near Canada Place.

The rally, in support of the Jubilee debt forgiveness campaign and the Debt, Aids, Trade in Africa (DATA) organization, is scheduled for noon on Tuesday, November 12. Heather Beekink, the University of Alberta political science student organizing the event, got involved in the issue after becoming disappointed with the lack of progress that was made on debt forgiveness at the G8 summit in Kananaskis. Despite a lot of lip service about the central role of Africa nothing has changed, says Beekink, who hopes the rally will help counteract the feeling of helplessness that people have about problems that seem un-solvable. "People get desensitized," she says. "How many times have you seen pictures of bloated Ethiopians on TV?" —KRIS MEEN

## VUEpoint

BY CHRIS BOUTET

#### Wage against the machine

Raise your heads high, Albertans—for the second time in four years, Newfoundland's insistence on increasing its minimum wage to a quasi-livable level has left us with the lowest minimum wage in Canada. And apparently, the Alberta government likes that just fine.

Newfoundland hiked its minimum wage from a lame \$5.75 to an equally lame but improved six bucks an hour last week, leaving Alberta's \$5.90 at the back of the pack, lagging way behind the national average of \$6.56. The last time Newfoundland pulled ahead of Alberta was in 1998, which caused enough of a public backlash that Alberta implemented an increase of its own in 1999.

This time around, despite similar rumblings from the public, lobby groups and the New Democrats, Klein told the *Calgary Sun* that he feels Alberta's minimum wage is "entirely appropriate" and he would be hesitant to change it. From the public's point of view, it's a pretty confusing stance—why wouldn't a government want to do the popular thing and bank some future votes by ensuring that people entering the workforce are paid reasonably? The answer, according to the Tories, is simple: it's bad for the economy.

I'm not going to pretend to be an economist, but the theory goes something like this—if they raise the minimum wage too high, companies that were drawn to the low cost of operating in Alberta will start to look for greener, cheaper pastures, the same way multinational corporations tend to pick up stakes whenever a host country starts upping its labour laws. If companies start leaving or shutting down, you end up with unemployment and ultimately, recession. I know a lot of libertarians who would agree with this forecast; personally, I think it's bullshit.

From an economic standpoint, paying people at the bottom of the ladder more money is good for your province's per-capita Gross Domestic Product (the average earnings per person), which in turn is good for your standard of living. A good standard of living draws more people into your economy, producing higher tax revenues and more liquid cash flowing through the market. Raising the minimum wage to a decent level would accomplish all this while furnishing bottom-rung workers with a modicum of disposable income, which is not only good for the economy, but good for people, too.

Minimum wage is an indicator of how much a government values the well-being of its citizens. Alberta, one of Canada's richest provinces, has the poorest minimum wage workers. A very telling statistic indeed. ☉



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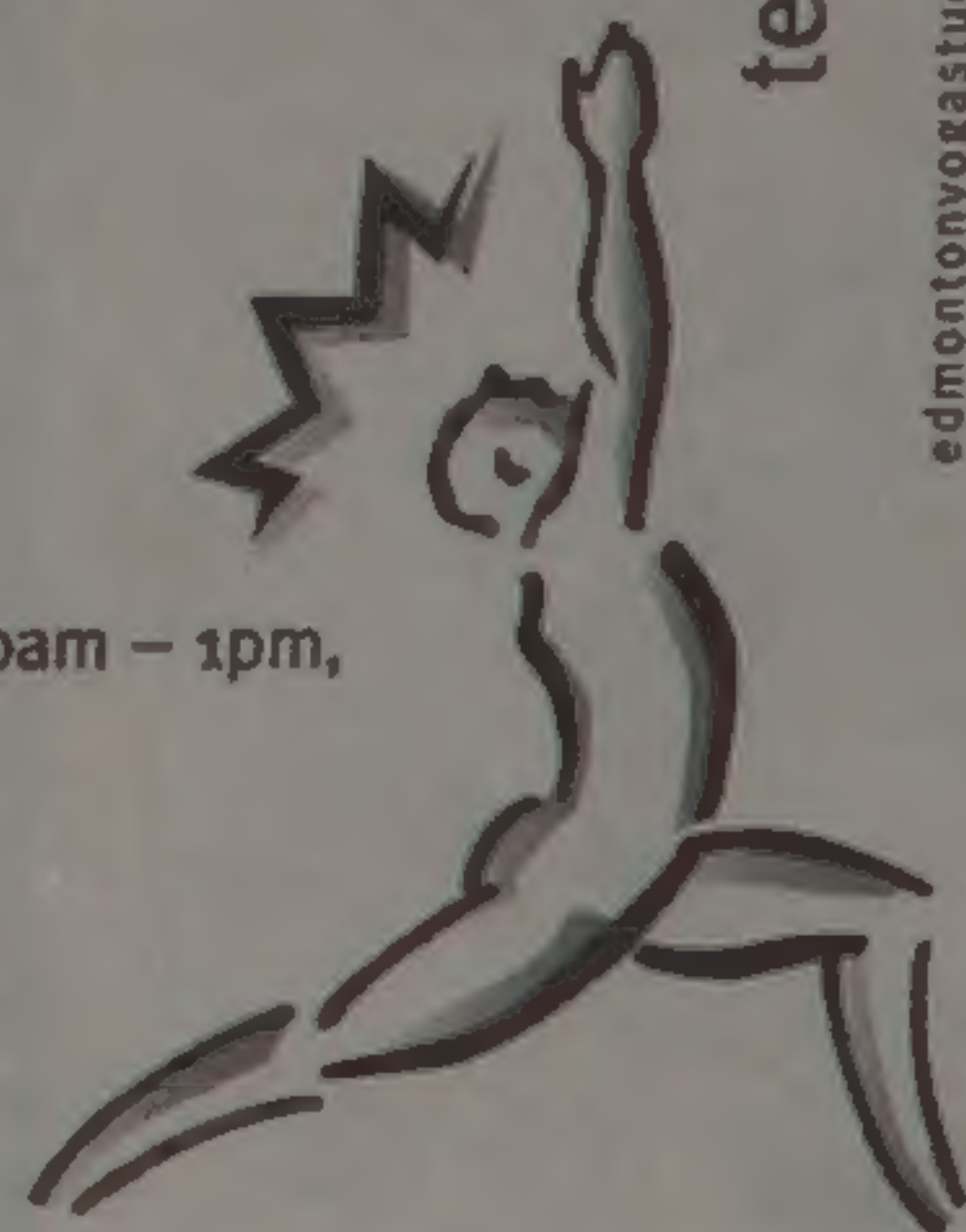
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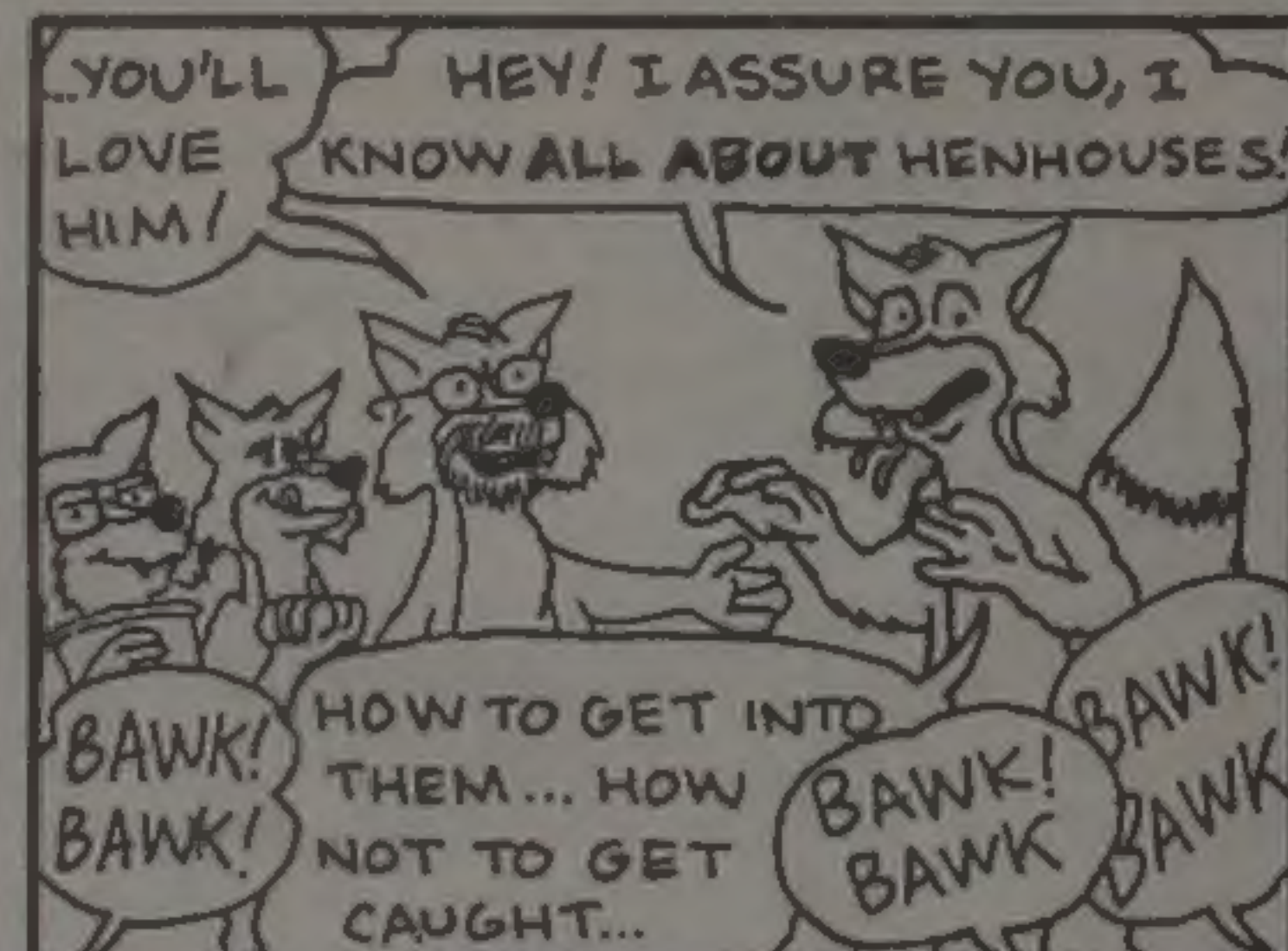
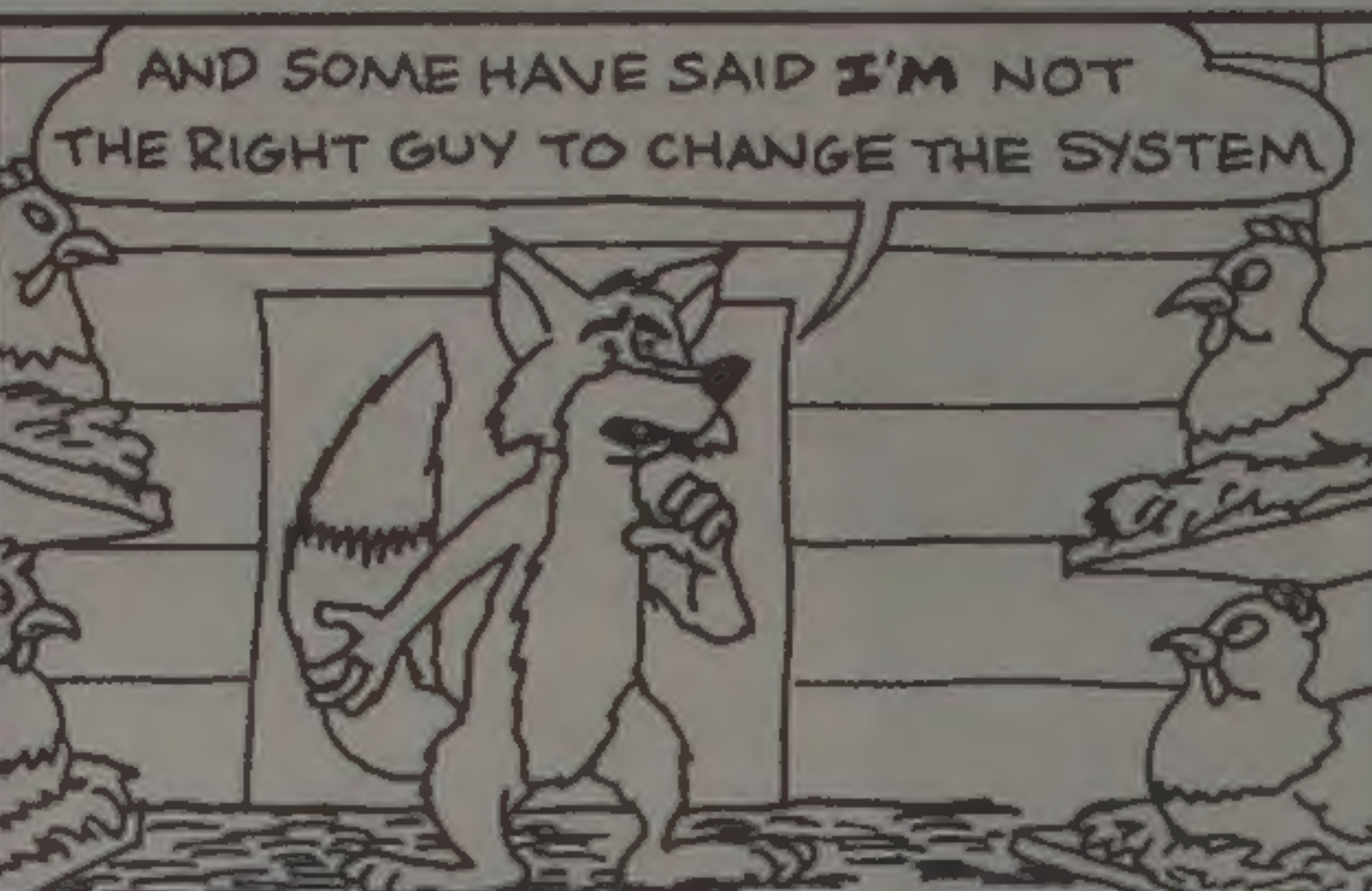
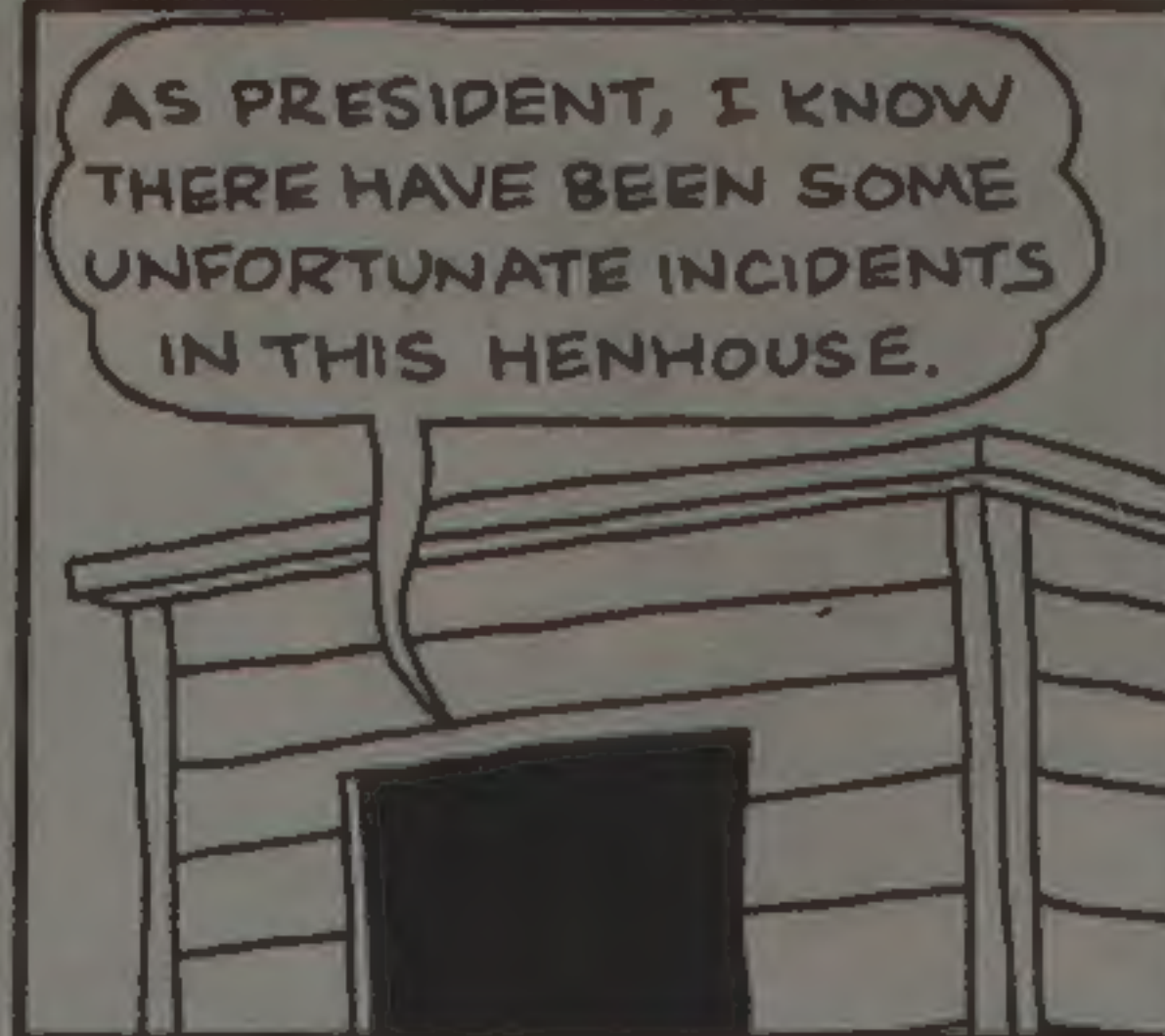
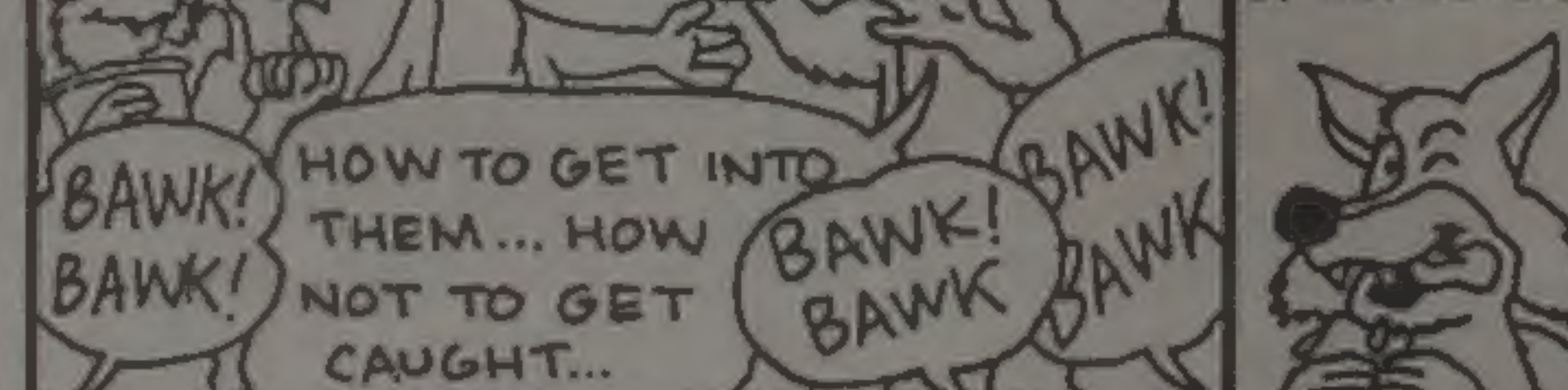
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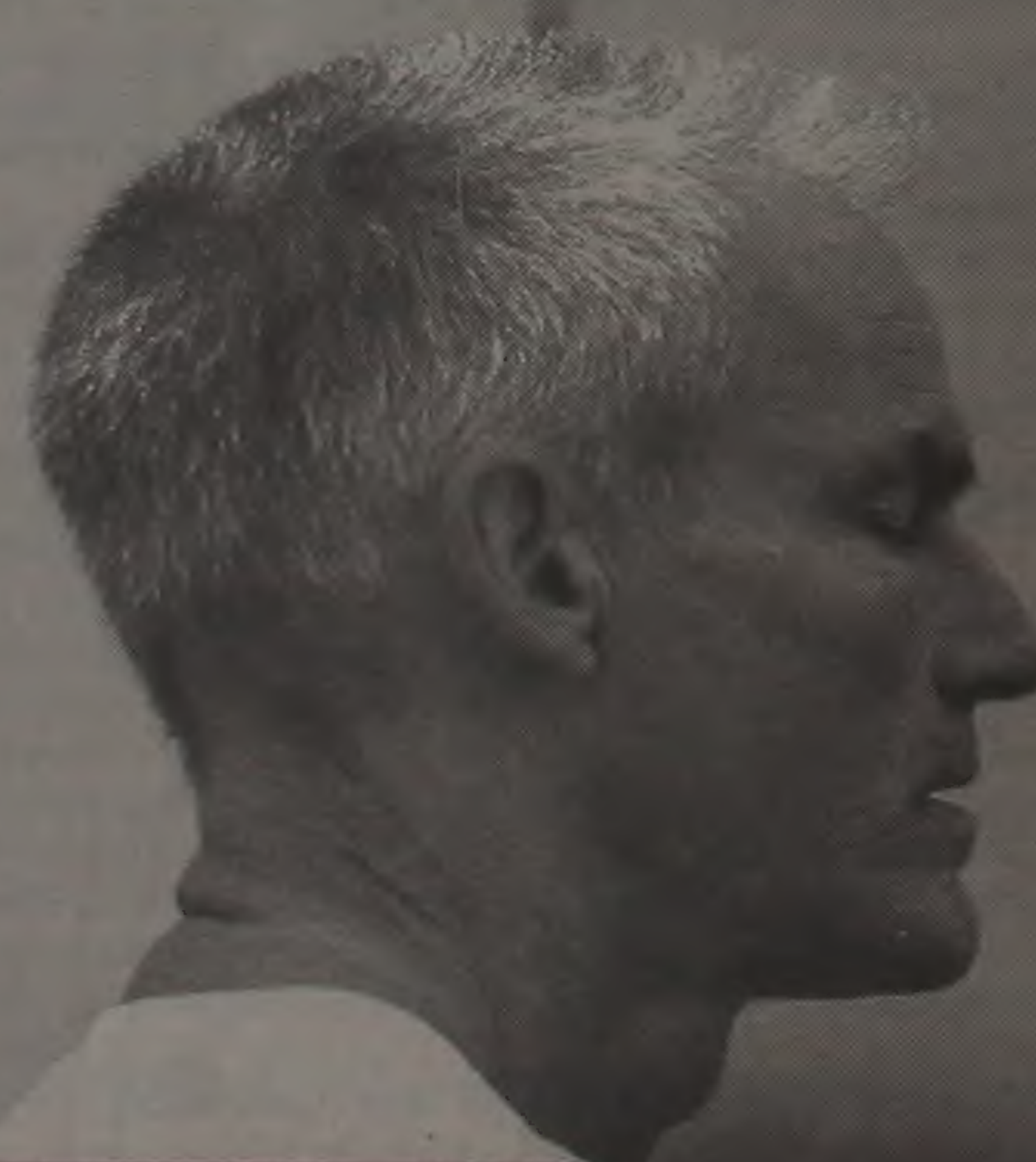
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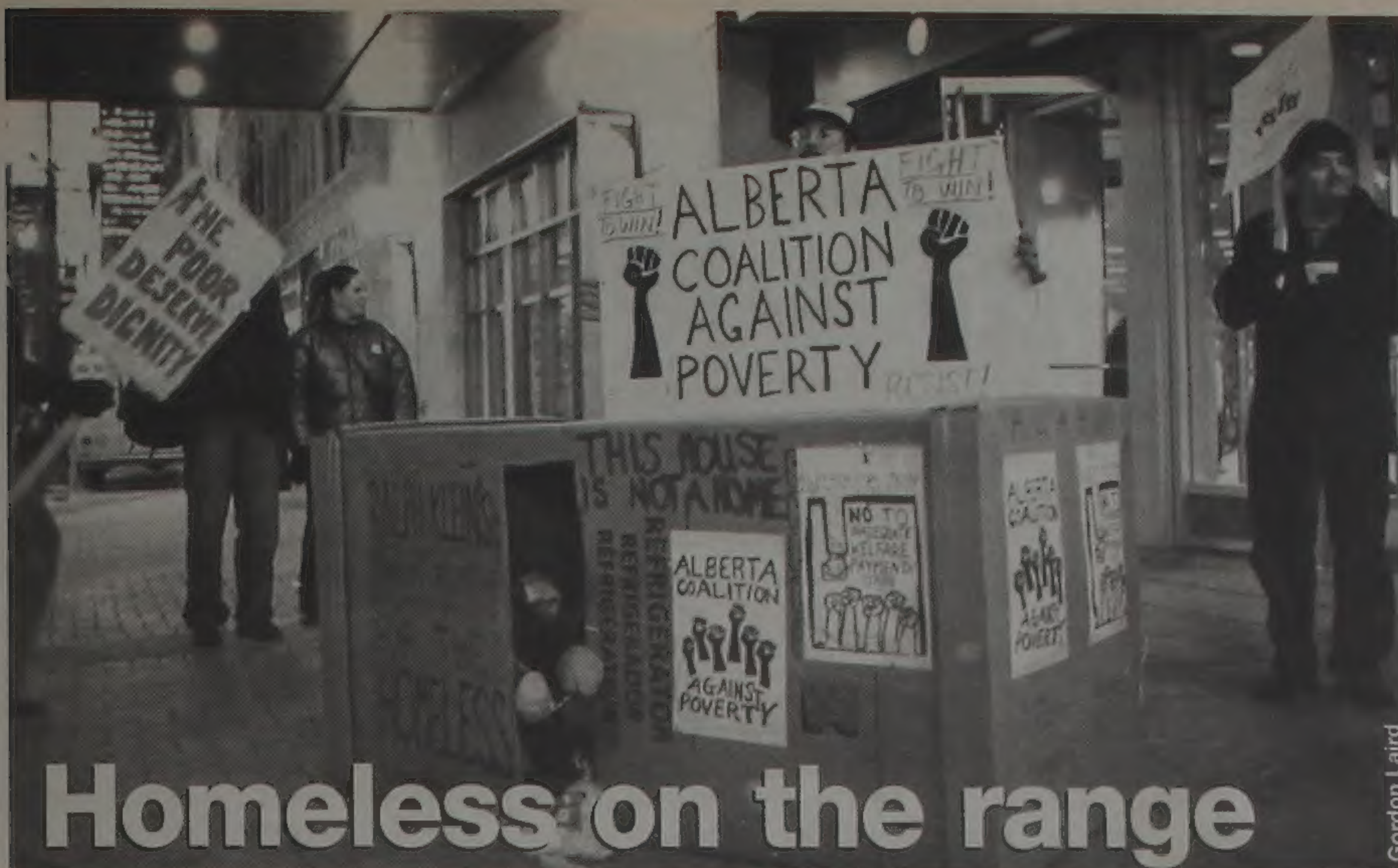
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## Homeless on the range

Gordon Laird

Fundraising roast just another love-in for the premier

By GORDON LAIRD

CALGARY—One of the fascinating things about Ralph Klein is that he could have been a textbook homeless guy. Raised in a broken working-class family, he dropped out of school early in favour of menial jobs, all the while developing an alcoholic thirst that would come to haunt him. It's

often those who hail from the margins—the undereducated, the drunken, the rebellious, the unlucky—who find themselves on the streets. Klein instead blazed one of the most successful and unlikely careers in the

### news

history of Canadian politics.

This is one of many reasons why last week's benefit for the Calgary Homeless Foundation—billed as a no-holds barred roast of Ralph Klein—turned out to be such a love-

in for the rough-edged politician. The truth is that Albertans can't help but celebrate the unlikely ascent of their premier, even when they disagree with his government.

Take, for example, Bob, the street newspaper vendor who stationed himself just inside the entrance to the \$150-a-plate event. Trained as an actuary, Bob now sells copies of *Calgary Street Talk* around the downtown core. Unlike members of the Alberta Coalition Against Poverty (ACAP) who are protesting outside, he's here purely for business reasons—there's no ill will for years of

Klein cutbacks that hit people like Bob hard. "You'd think this audience might buy a few newspapers," he explains. "Ralph could buy one too." And although Bob has more formal education than the premier, he only recently moved from emergency shelters to a rental room at the St. Louis Hotel, the infamous flophouse where Klein held court in the bar as Calgary mayor and provincial MLA.

### Gimme shelter

Klein's political career has long been defined by close encounters with the destitute. From his days as a regular at the St. Louis, to his bizarre and drunken altercation at an Edmonton homeless shelter last year, the premier has cultivated an intense but complicated relationship with the unemployed and working poor. As a co-founder of the Calgary Homeless Foundation in 1998, now responsible for some \$52 million in direct and indirect funding, the premier is not without some credibility on the issue. Tonight, instead of throwing money at street people, as per his Edmonton fiasco, Ralph will net \$100,000 for the Calgary foundation.

What's remarkable isn't the pile of money the premier can conjure from a single public appearance, but the sheer scale of an affordable housing shortage that, amazingly enough, makes \$100,000 look puny. Despite the best efforts of Alberta's agencies and foundations, the growing tide of homeless—Calgary shelters served an estimated 11,000 different people during 2001 alone—raises the question of whether Canada's fastest-growing

province is witnessing a full-blown crisis, the kind of acute urban decay on display in Vancouver and Toronto.

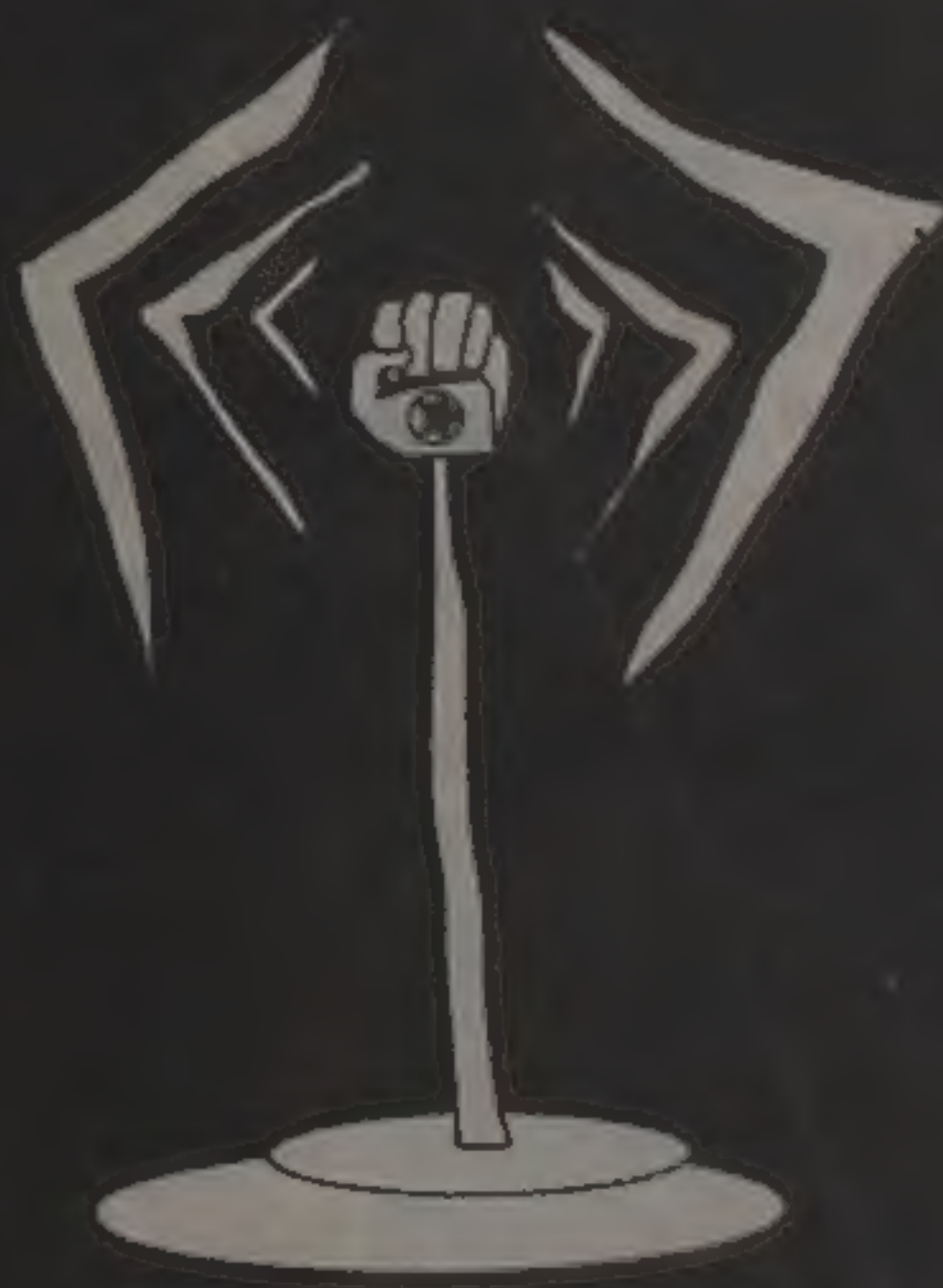
It didn't happen overnight. Rates of homelessness have been rising double digits in Alberta since the mid-1990s, leaving many social services, shelters and low-income housing stretched to the limit. Like many Canadian provincial governments, Klein's Tories cut housing and social programs in line with a federal freeze on social housing. But Alberta kept growing and its cities became more expensive and, consequently, vacancy rates for affordable housing dropped to between zero and one per cent.

### Makes me want to Ralph

Back at the party, cheerleaders, football players, television crews and assorted guests file past Bob and his newspapers, en route to the sports-themed benefit. Finally, Klein arrives to greet 800 close friends, all in the name of the homeless cause. And despite the good-natured barbs launched at Ralph during the roast, there will be no mention of the fact that homelessness rates exploded during Klein's tenure as premier—a 61 per cent increase between 1996 and 1998 in Calgary alone—and that the province has yet to draft a comprehensive plan to address the issue.

In other words, Alberta is running headlong into a homeless crisis fuelled by a booming economy and almost a decade of federal-provincial inaction. And although it would be too simple to blame any one

SEE PAGE 12



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## norman NAWROCKI

As an author and veteran theatrical and musical activist, Norman Nawrocki has a tenacious commitment to contemporary local issues of poverty, welfare rights and social housing.

3pm, SUB Stage, Main Floor

Students' Union Building, University of Alberta

18.11.02

## walden BELLO

An activist, author and columnist, Walden Bello's recent work interests are in the areas of Regionalisms & Globalisation, International Financial Institutions, WTO, and Alternative Security in the Asia-Pacific.

12pm, Tory 10-4, University of Alberta

**VUE**  
WEEKLY





# GLOBAL VISIONS

## Doc 'til you drop

Think globally, act locally. You've heard the adage. But easier said than done, right? Sometimes it's tough to wrap your mind around overwhelming issues like war, poverty, disease and environmental destruction. Sometimes you just want to curl up into a ball and ignore the world outside your door.

The 21st Global Visions Film Festival, which runs from November 7 to 11, was designed to get you thinking globally. But the three dozen films screening this year—plus the full slate of spin-off events like workshops, discussions and the multi-ethnic marketplace—offer much more than despair. According to festival director Shelaine Sparrow, the themes coursing through Global Vision reflect survival, resilience, culture and human dignity. In a word, there's hope.

If check out Saturday's workshop with *Grass* director Ron Mann, any of the galas—or, in fact, any of the documentaries—you'll be acting locally. And your perspectives will be the broader for it. For more info, read *Vue*'s extensive coverage, pick up the festival guide at one of dozens of locations around Edmonton, or go to [www.globalvisionsfestival.com](http://www.globalvisionsfestival.com). —DAN RUBINSTEIN



## The Vinyl countdown

### Filmmaker Judith Helfand reveals why PVC is not A-OK

By DAN RUBINSTEIN

Every three seconds in North America, another house is sided with vinyl. It's cheap, durable and easy to affix. It can even be embossed to look like wood. Vinyl is also incredibly versatile: it's used to make computers, cell phones, car dashboards, medical devices, children's toys, sex toys, window frames, shower curtains, pipes, pens—even artificial Christmas trees. Formally known as polyvinyl chloride or PVC, vinyl is the second most commonly used plastic in the world; more than 14.6 billion pounds were made in North America alone in 2000. "From the alarm clock that wakes you up in the morning to the house that keeps you comfortable and safe at night, vinyl plays a vital role in your everyday life," proclaims the Vinyl Institute, the industry's American trade association. Oh, one more thing. According to Greenpeace, vinyl is also the most environmentally-hazardous consumer product on earth.

Five years ago, filmmaker Judith Helfand didn't know her Ps and Qs about PVC. She was polishing up *A Healthy Baby Girl*, an autobiographical documentary about contracting a rare form of cervical cancer and having a radical hysterectomy at age

25 because her mother used the drug DES, a synthetic estrogen that was supposed to prevent miscarriage. The film would go on to win a Peabody Award for excellence in journalism and public education after screening at the Sundance Festival in 1997, but before it was finished Helfand needed a few more exterior shots of her parents' house on Long Island. So when her dad told her he was replacing the old, rotten red wood siding on the house where she grew up—with blue vinyl—she freaked out. What about her continuity?

[preview] **documentary**

Helfand couldn't convince her middle-class, image-conscious (and entertainingly Jewish) parents to change their minds about the siding. All she could do was film the rotten wood being removed. Then, while touring with *A Healthy Baby Girl*, she found herself in Lake Charles, a heavily industrialized Louisiana city, talking to people with family members who'd died or become ill from toxic exposure while working in vinyl plants. Helfand started connecting the dots between the way vinyl is produced, used and disposed and its effects on human and ecological health.

The result of her investigation, *Blue Vinyl*, debuted at Sundance last January and aired on HBO in May. In the intervening months, the film has practically become a

daily presence in Helfand's life as she works with environmentally-minded non-profits to push public policy and consumer behaviour, or at least get people contemplating the full societal costs of that great bargain at Home Depot.

### It's not easy building green

"There's no barcode that traces the byproduct of an industry—how it ends up in our food, our water and our bodies," Helfand says over the phone from her office in Manhattan, where she's immersed in another busy evening of promo legwork. She's preparing for a trip to the U.S. Green Building Council meeting in Austin, Texas, where *Blue Vinyl* will be strategically screened for delegates even though the council doesn't deduct "green points" for using vinyl in construction. Then she's off to Miami for a festival of films about social change. And somewhere in between will be an overnight in Edmonton for the Global Vision leadoff gala—Helfand's second trip to our city after chaperoning a battalion of teens on a bike trip through the Rockies two decades ago.

Co-directed by Daniel Gold and co-produced with Gold and Julia Parker, *Blue Vinyl* marries folksy storytelling with investigative journalism, entertainment with activist ideals. Helfand and Gold spend significant time in Louisiana, where PVC plant workers are dying one-by-one of cancer. They meet crusading

Louisiana lawyer Billy Baggett, who's working on a several bookshelves full of lawsuits alleging that PVC manufacturers have conspired to hide the fact that there's a link between exposure and cancer. The film travels to Venice, Italy, where Helfand—a piece of her parents' blue siding in hand as she rides the gondolas—discovers that scientists there knew as early as 1972 that PVC exposure could be deadly. (The European vinyl industry shared results of its tests with the U.S. industry after a secrecy agreement was signed to prevent the information from becoming public.) Helfand also spends time arguing with her parents about their house. And she's constantly reassured from Vinyl Institute representatives that PVC is a wonder products made a responsible industry.

### Vinyl analysis

"Why should we pay the long-term prices for their short-term gains?" asks Helfand, whose energy, drive and commitment to this issue come across as strongly in conversation as they do in the film. "Industry should have to take into consideration the externalized costs that society has to pay." In other words, just because you can make and bring a product to market cheaply, it doesn't mean consumers are paying the full price, which often comes back to bite them when human bodies and ecosystems get polluted by toxins like dioxin, a not-so-benign offshoot of PVC's lifecycle. "I don't think the vinyl industry, or the tobacco industry, has cornered the market on subterfuge," she says. "None of them want to deal with the cumulative impacts of their industry." And at least in George W. Bush's America, Helfand says, government is not really focused on oversight over large-scale industries these days.

The Vinyl Institute reacted to the film by launching a website, with the URL [aboutbluevinyl.org](http://aboutbluevinyl.org), mimicking *Blue Vinyl*'s style but staunchly defending PVC. The institute calls the film inaccurate, but Helfand sees the counter-website as an attempt to reel in Internet traffic looking for more info (which you can find at sites like [myhouseisyourhouse.org](http://myhouseisyourhouse.org) and [healthybuilding.net](http://healthybuilding.net)). "They spin their spin," she says. "For me, it's a real extension of how we present them in the film. We don't go out of our way to prove them wrong. We just have to show the public the all too often never connected stories about consumers and industry and environment. When we put all those worlds together—and show a trade association's bravado and sense of entitle-

ment—it shows how they never want the public to think about both sides of the story. They're subverting public consciousness."

When Helfand finally hammers out the details for an on-camera interview with a Vinyl Institute rep, it's scheduled for a hotel in Baton Rouge, Louisiana—at the corner of streets named Corporate and Trust, ironically. But the interview is not Michael Moore-style CEO ambush; Helfand is nervous and concedes that her tough questions were effectively deflected. There's an honesty to that exchange, however, that Moore will have a difficult time achieving now that he's evolved into a celebrity persona. "Was he an influence—yeah," says Helfand, who views *Roger & Me* as an "extraordinary nexus" for documentaries, the moment when entertainment met corporate accountability, and even pitched her film as the *Roger & Me* of the environmental movement while approaching foundations for funding. "But we didn't go to him for advice."

### Less is Moore

With a final price tag of more than \$1 million (U.S.), paid for partially out of her DES-cancer settlement, Helfand's film might not deliver as much bang for your entertainment buck as Moore's latest, *Bowling for Columbine*. But not everything should be quick and easy, she points out. Her parents—stop reading now if you plan on seeing *Blue Vinyl* and enjoy surprise endings, even in documentaries—eventually decide to hunt for an enviro-friendly siding and take down their vinyl. But it required month after month of debate and research to convince them to take action.

"If you want to shift public attitudes and public policy, I don't think it happens overnight," says Helfand. "My parents' reticence—it's the secret to the film, and the secret to understanding consumers. The will and belief that your purchases are connected to something greater than your house, that doesn't come easy." ☺

### Blue Vinyl

Directed by Judith Helfand and Daniel Gold • Paramount Theatre • Thu, Nov 7 at 7:30pm • Post-screening discussion with Helfand and Gold and gala reception afterwards

For more coverage of the 21st Global Visions Film Festival, check out pages 42 to 45



# Whose Tribe are you on?



Indian journalist jumps off mainstream media ship and makes waves

BY TERRY PARKER

**A** *Tribe of His Own* opens with Indian women in colourful sarongs bent over fields of ankle-deep mud in the rain, pulling out weeds with one hand and holding umbrellas with the other. There, barefoot in the mud beside them, is Palagummi Sainath, arguably India's most controversial and influential photo-journalist, snapping pictures. Sainath the muckraker.

When India won independence from British rule in 1947 after decades of rioting, imprisonment and violent oppression, it was partly thanks to a small, radical Indian press which had been demanding political power for Indians and prompting colonial media to follow their agenda, Sainath says. In the years following independence, leaders, including Mahatma Gandhi, helped establish the world's biggest democracy through a vibrant, free press. "I'm not ready to give up my legacy yet," Sainath says in *A Tribe of His Own*. "Journalism and freedom go together in this tradition."

## Fly filming

Long-time CBC producer and writer-broadcaster Joe Moulins met Sainath at a journalism conference in 1994 and was so inspired by his dedication to reporting on India's poorest souls, he swore he would document the local hero. Two trips to India and years of learning how to shoot film on the fly later, Moulins has produced radio documentaries on Sainath and, most recently, *A Tribe of His Own*, a 50-minute film which won an award this year at the Columbus International Film and Video Festival.

"His stories are getting on the front page of the newspapers," said the Edmonton-born, Vancouver-based filmmaker. "Ten years ago, they weren't running stories about the poor at all or they were running them

in the back of the paper. Readers are demanding more of his work."

Sainath's transformation from mainstream reporter to rural documentarian and whistle blower started in 1983 when he covered a drought for a large Indian daily. He wrote a series of stories but removed his byline because, having been forced to include government statistics and "official sources" he knew

[PREVIEW] **documentary**

were bogus, the stories did not reflect his profound experiences in India's forgotten countryside. Ten years later, he pitched a series of freelance stories on another drought to the *Times of India*, hoping to produce something more meaningful. It turned into 80 articles, dozens of photographs and an acclaimed book, *Everybody Loves a Good Drought*.

## Moulins's rogue

The film follows Sainath to some of the villages he documented in that second drought and includes work-

shops he held in those villages for young, aspiring reporters. To them, he is like a rock star, Moulins says, because he stands up to India's mainstream media and demands that both corruption and grassroots success among India's half billion poor push celebrities, business news and other "crap" off the front pages. Sainath has been accused of arrogantly covering only one side of the story. He cares the least. "We have to take a stand against the trivialization and the idiotization of journalism," he says. "A journalist is someone who creates problems. A journalist is someone who questions."

The film includes interviews with former University of Western Ontario dean of journalism Peter Desbarats, who brought Sainath to North America for the first time in 1984 to teach at UWO. He praised Sainath for bravery and individualism and lamented the absence of his like in Canadian media. "He is writing about things that are really true and really matter," says Desbarats, who admits he gets most of his news now from odd sources on the Web rather than established newspapers. "I think we may

actually be returning to a world where there will be room for more Sainaths to express themselves."

A journalist himself, Moulins was deeply affected by Sainath's rejection of the corporate agenda of ignorance and consumption within the world's most powerful media, most of which are owned by a handful of multinationals. Moulins said most Canadian media do the same by covering those with power far more often than those without.

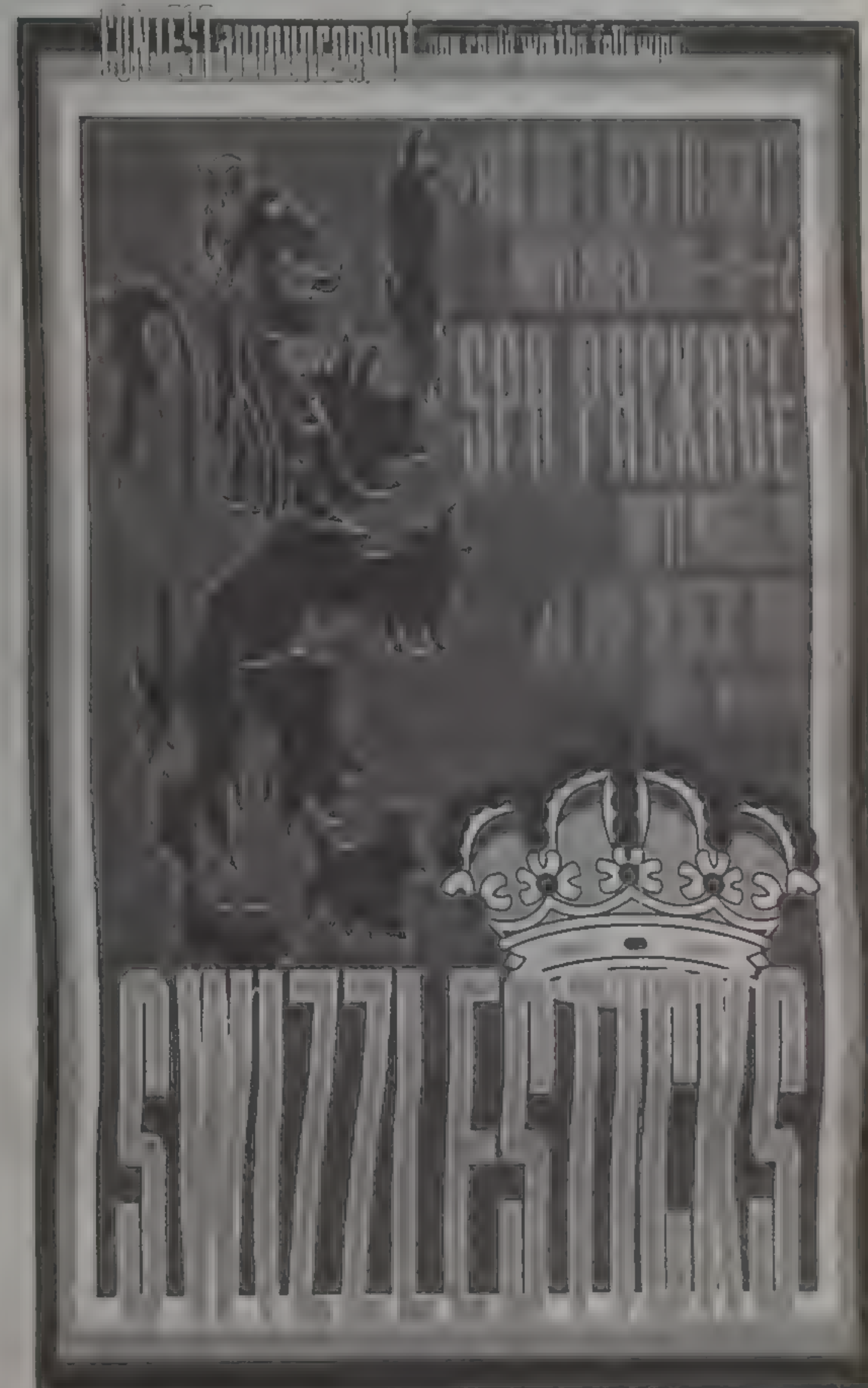
"The main audience I've wanted

to reach is other journalists," says Moulins. "Sainath really resonates with journalists. As a journalist working in Canada, you realize really early on you have to compromise if you want to work in the business. Sainath is the journalist we all set out to be." ☐

## A Tribe of His Own:

The Journalism of P. Sainath

Directed by Joe Moulins • Zeidler Hall (The Citadel) • Sat, Nov 9 at 7pm • Post-screening discussion with Moulins and Sainath and gala reception afterwards



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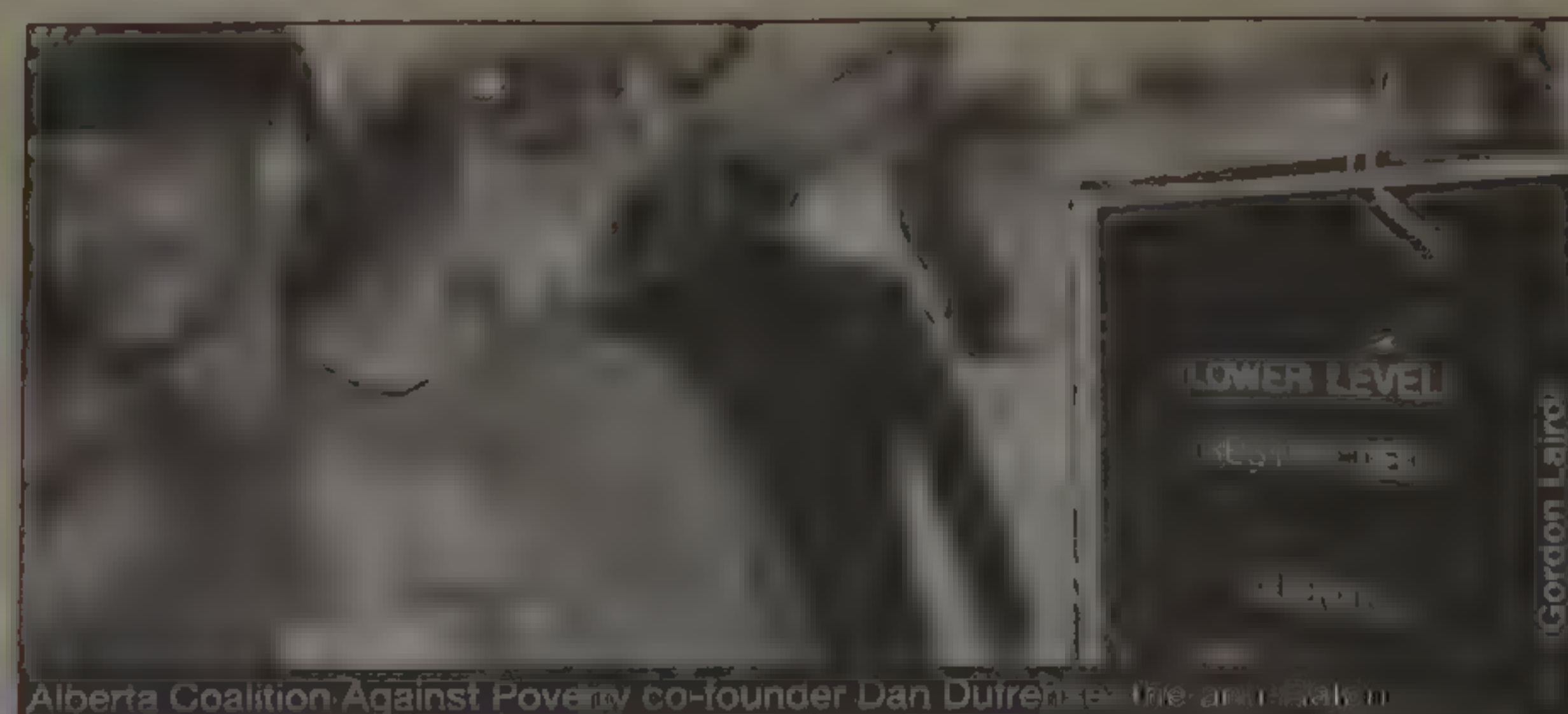
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Alberta Coalition Against Poverty co-founder Dan Dufrense: the anti-housing

## Homeless

Continued from page 9

department or jurisdiction, Klein stands out not merely because he's leader of an affluent province prone to social service cuts, but because he himself seems continually drawn to the homeless, sometimes to lend a hand and sometimes, like last December, to hurl insults.

## Drinking and denying

Even at a benefit to support the good work of the Calgary Homeless Foundation, Klein still knows is that a good defence is all about launching a great offense. Asked if his government's cut-backs betrayed the denizens of the St. Louis Hotel, the premier bares his teeth. "If you can afford to drink, I guess you're really not that poor," he quips to the assembled media.

Of course, Klein and his advisors know better, thanks to the research work of the foundation and other Alberta agencies. Surveys indicate that roughly half of Alberta's core homeless population struggle with substance abuse, not to mention a lesser percentage who regularly consider suicide. And, according to a 2002 study, half of Calgary's homeless already have jobs—answering Klein's taunts about welfare bums that have perennially surfaced during his tenure as premier.

Back at the scrum of microphones and TV cameras, Ralph lists off the good deeds done by his government, mainly the \$3 million in annual funds allocated to emergency housing and homeless programs across Alberta. The real bottleneck is permanent and supportive housing, say many housing advocates, not short-term crisis management.

And what about the 34 per cent increase in Calgary homeless since 2000 and an similar expected increase for Edmonton? "That's why we have a Homeless Foundation," Klein says. "And that's why we are making concerted efforts to address the problem. Probably more than any other jurisdiction in the country." Considering that Alberta has spent almost nothing

on affordable housing since 1993, excluding some recent projects for seniors, it's an astonishing claim.

## Trampled by the Stampede

Upstairs in the lobby of the Glenbow Museum, ACAP co-founder Dan Dufrense walks by. Is he barging into the benefit to shout slogans at Calgary's A-list? No, the protest is long over—he's here looking for a washroom. After living homeless in Calgary for four years, he settled into a downtown rooming house just last year. Dufrense is the anti-Ralph: skinny, French-Canadian and radical. And he doesn't hide his anger about what he claims is the gross hypocrisy of Alberta's ruling class. "One of the sponsors tonight is the Calgary Stampede," he says. "What are they doing there? They are tearing down houses where I live, in Victoria Park, putting people out on the street."

Alberta is one of those places that has been relatively well-insulated from the obvious effects of a nationwide housing shortage. Dufrense argues that it's becoming a real crisis, like Toronto's mean streets and full shelters, with each passing month. Yet the Klein government would rather spend new money on an anti-Kyoto campaign or another Heritage Trust fund survey, leaving homeless issues to charities and foundations.

There are signs of hope. Following another announcement last June, the federal government gave Alberta \$65 million in matching funds for new housing—along with a \$1.7 million grant for special homeless initiatives earlier this month. But the province has yet to commit to the matching funds deal, indicating an ongoing reluctance to become directly involved in housing issues. And so street people have taken to the streets. "Shelters are often full to capacity," Dufrense says with a tired look. "We're Canada's richest province—where does the money go?"

Gordon Laird is a Calgary writer. His book *Power: Journeys Across an Energy Nation* will be published in paperback this January. [www.gordonlaird.com](http://www.gordonlaird.com)

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VUEWEEKLY

# Inside Books

Toronto's Best Literary Feature

## Man and Wife

Eric McCormack perfectly marries scholarship and adventure in *The Dutch Wife*

By BARRY HAMMOND

**"A**s with so many things, it comes from your childhood because, to have any adventure at all, it had to be in your own mind... because there was nothing. I came from a dangerous, violent place... and there was a world out there that was interesting and exotic."

Childhood, dreams, adventure, exoticism and a love of books are all topics Eric McCormack touches upon in a conversation on a gray, fall day. Fall, as any book-lover knows, is the most exciting time of year because that's when publishers release all the most important and long-awaited novels from your favorite writers. Every year there are lots of books that are "important," and that one "ought to" read, but the ones that stick with you and retain a special place in your memory are the ones that tap into that sense of adventure and wonder that makes people readers to begin with. "I'm more of a book-lover than an academic," admits McCormack, who's in town to promote his latest novel, *The Dutch Wife* (see review

on next page), and who says he still reads books exactly the way he did when he was 10, before he learned how to read academically, paying attention to details of theme and structure rather than plot.

It's a very unacademic thing to say, but McCormack—who still teaches English at St. Jerome's College in Waterloo, Ontario—is a very unacademic academic. There isn't the slightest sense of stuffiness, pretense or pedantry about him. What comes across most in person is a ready wit and a self-deprecating, down-to-earth humour. Those quali-

profile

books

ties are also what make his books as interesting as they are. This is a man who, when trying to impress one of his tutors, who'd asked him if he'd read any Thomas Hardy, told him yes, he'd read *Tess of the Baskervilles*. (He also wrote an essay comparing Conrad's *Heart of Darkness* to the Hollywood Western *Shane*.)

Like many book-lovers, he's struggled through some of the so-called classics, such as *Finnegans Wake* and *Ulysses*, which professors love, he says, because "they can mine it for articles, footnotes and commentary," but which readers find "unreadable" and "an insult to your imagination." He thinks D.H. Lawrence's *Lady Chatterley's Lover* should be required reading in high school because he thinks

it would turn kids off sex. Instead of being titillated, he says, they'd respond, "Wow, I never knew sex was so boring."

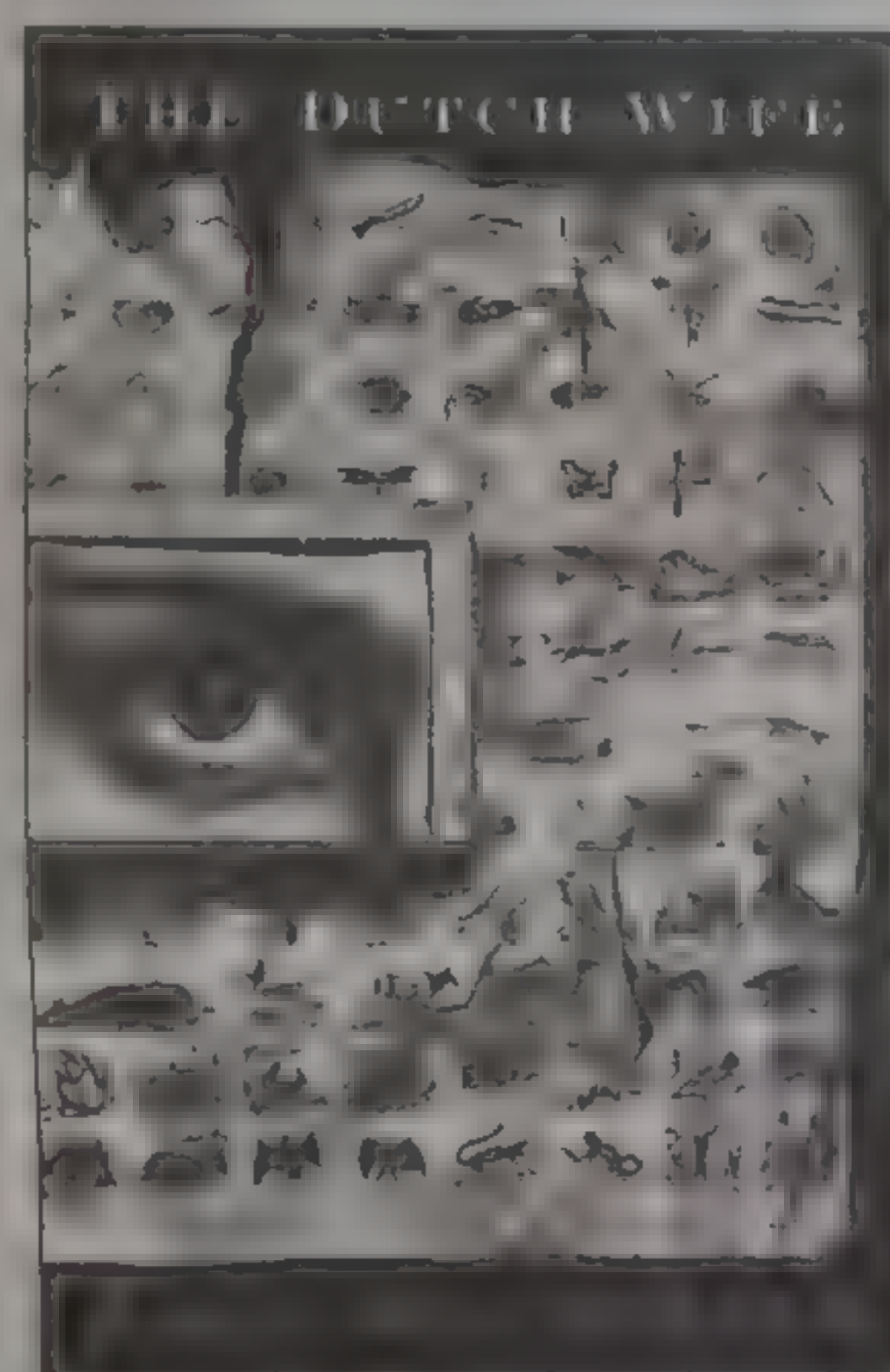
### Browne-ian motion

All these comments are delivered with great charm and a warm, inclusive, almost winking manner, wrapped up in a Scots accent which hasn't diminished even though he's lived in Canada since 1966. Books and even learning were McCormack's avenue of escape from a small mining village in Scotland. "Anything to get out of the slums," he jokes, but his love of books comes through when he talks about "the whole process of letting a book have its way with you." There's a quote from Sir Thomas Browne's 1643 *Religio Medici* in his third book, *The Mysterium*, which could be applied to McCormack himself: "I love to lose myself in a mystery, to pursue my reason to an altitude."

Like McCormack's previous books, *The Dutch Wife* is a beguiling blend of fact and fiction which takes the reader on a strange, dreamlike journey, exploring odd bits of arcane knowledge and various slightly disturbing customs, locations and characters. He'd first heard the term "Dutch wife," for instance, while on sabbatical in Queensland, Australia—it refers to a pillow you put between your legs while you sleep in order to prevent rashes from developing in

the tropical heat, where there's no air conditioning. "What a crazy term," McCormack thought, "for something you put between your legs."

The real genesis of the book, however, came long before he'd even heard of Dutch wives. "That was the



notion—it was just an image, really—of a woman who was expecting her husband back, opening the door and a complete stranger is at the door and he says that he's her husband," he says. "And the idea that the two of them would go along with the deceit, so long as it was never made explicit. A pretense, understood by both of them, but never to be mentioned. What kind of woman would this be?"

Who would this guy be? Why would he say that he was her husband?

### Belle, Buchan, scandal

Turning these kind of odd connections into interesting fiction is what McCormack excels at. Even during our interview, he mentions listening to the radio as he was leaving his hotel and hearing the news of the verdict on Ira Einhorn, the radical '60s hippie guru, who was found guilty of murdering his girlfriend 25 years ago and stuffing her body in a trunk. "His defense was that he didn't actually murder the girl," McCormack says. "She was murdered by the CIA to incriminate him because he'd uncovered a plot by the CIA to brainwash the population of the world by psychoanalytic means." McCormack then relates the incident to John Buchan's novel *The Three Hostages*, which he was reading on the plane. "He writes great stories," McCormack says, "But his ideas are completely incorrect." *The Three Hostages*, for instance, which is set in the 1920s, describes a diabolical plot by Muslims to hypnotize the rest of the world.

"Things haven't changed much in 80 years," McCormack laughs, blending together two separate periods of history, a novel plot and his personal life in one fell swoop.

SEE NEXT PAGE

**THE LAST CROSSING**  
Guy Vanderhaeghe  
Globe and Mail Best Seller!

**THE LAST CROSSING**

**ALEXANDRIA**

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**THE LAST CROSSING**

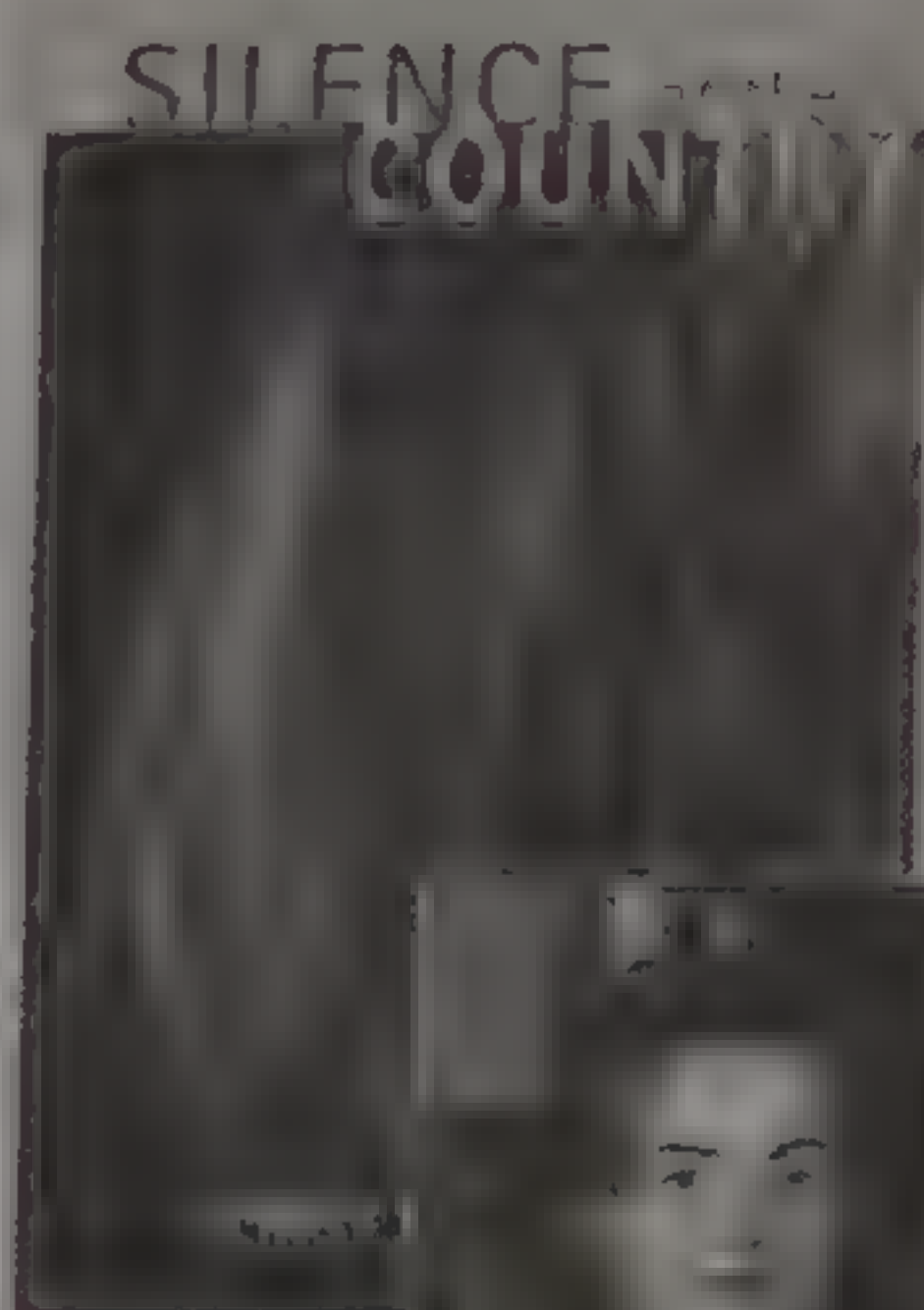
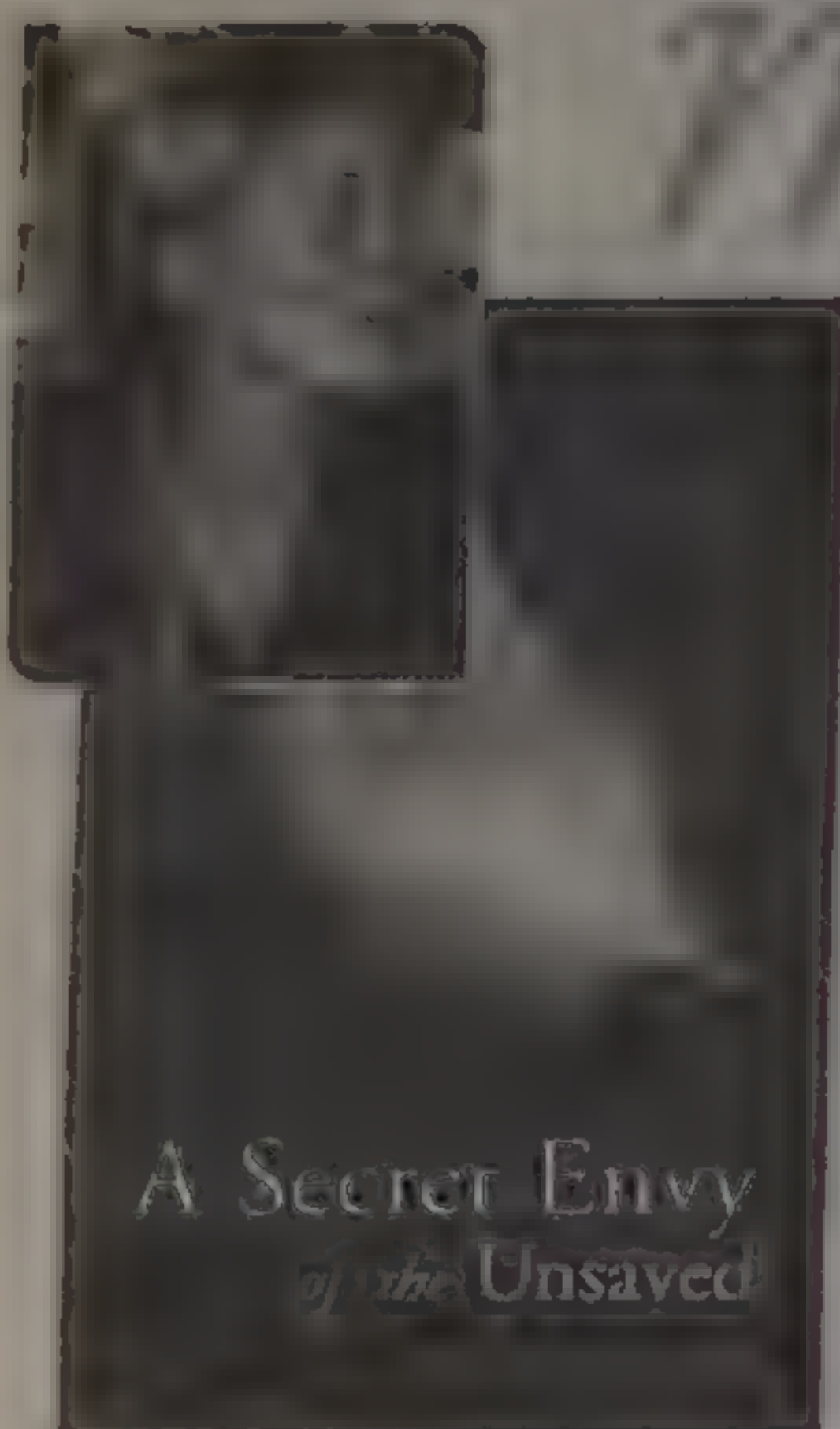
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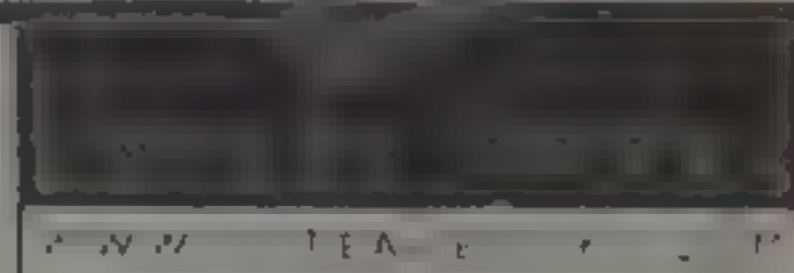
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## A saviour, a Hollander

The wonderful thing about Eric McCormack's writing is that it transports you to another time and place. "The mind is its own place," he's said. It's a place where time is flexible and anything is possible, where obscure books and ideas are just as important as the people who authored them and can even take on a mysterious life of their own. It's also a place where recurring images and themes seem to lend a dark meaning and significance to otherwise disparate events.

His latest offering, *The Dutch Wife*, is another bead in a dark necklace of books: *The First Blast of the Trumpet Against the Monstrous Regiment of Women* (nominated for the Governor General's Award for Fiction), *The Mystery*, *The Paradise Motel* and *Inspecting the Vaults*. A writer, after telling us a brief tale about the tropical parasite called the Guinea Worm, relates how he came to rent half of a large house in Camberloo, Ontario. His wife, himself and their cat love the house, with the exception of the basement. The cat gives it a wide berth and it is the focus of disturbing dreams for the writer. While gardening, he meets his neighbour, an elderly university scholar named Thomas Vanderlinden. They establish a kind of friendship, discussing arcane writers and their ideas through a gap in the hedge dividing the halves of the property. When the old man is struck down by an illness, the writer visits him in the hospital and the man tells him a series of stories about his mother, his two fathers and how he

came to be born. These stories and their effect on the writer constitute the bulk of the novel.

But what this plot synopsis doesn't take into account is the rich, bizarre detail of the stories themselves and the haunting ideas and imagery which they convey. Readers of McCormack's earlier books will recognize common images and themes. The town of Muirton, with its hordes of one-legged miners, makes a fleeting reappearance, as do the abyss in the town of Stroven, the talking dis-

## books

ease at Carrick and the Mackenzie family atrocity. Strange rituals involving insects figure in this book as well, as do sea voyages, odd dreams, old books, exotic diseases, lizard women and tidal waves. He uses these almost Victorian devices to explore several variations on the theme of what the expression "a Dutch wife" means.

McCormack even lampoons his own previous books. As Thomas travels to the Motamua Archipelago to visit his father, he encounters four of the most mildewed volumes in the ship's library, which appear never to have been read. Their titles are, with slight variations, the same as McCormack's previous four books. After glancing through them, he declares them "appalling rubbish."

McCormack's books are much better than rubbish, however. They may tend to defy rational analysis, but like

dreams, they have a haunting super-real quality in which other meanings seem to be implied. The closest I can come to describing them is that he captures the feelings evoked by the kind of adventure stories you may have read as a child, or the romance of antique maps, where unexplored lands were labeled, "There Be Dragons Here." He revels in strange rituals and customs, queer societies and mysterious voyages. The exploration accounts of Sir Richard Burton, Marco Polo or other early explorers come to mind, as do the stories of Jules Verne or Rudyard Kipling. McCormack himself invokes the spectre of Coleridge's *The Rime of the Ancient Mariner* towards the end of the novel. Since there are no longer strange lands to explore or exotic peoples to conquer as our imperialist ancestors did, McCormack instead places their equivalents between the covers of his books where we can dip into them and perhaps recapture some of the feelings of those who, in an earlier period, quested into the unknown.

Since McCormack teaches 17th-century literature as well as modern literature, it shouldn't surprise us that the modern and the antique find this unique merger in his writing. Anyone who enjoys Edgar Allan Poe or Jorge Luis Borges will find another delight in Eric McCormack. —BARRY HAMMOND

## The Dutch Wife

By Eric McCormack • Penguin • 314  
pages • \$30

## The Dutch Wife

Continued from previous page

For a writer, McCormack seems to distrust words and interpretations. "Words are the shadows of things," he writes in *The Dutch Wife*, "and shadows can never show the light." Perhaps it's in that spirit these days that he works at his craft for only a few hours in the morn-

ing, letting one or two of his beloved five cats into his study and then making a point of spending as much of the rest of the day outside. "Life's out there," he explains.

McCormack's even changed teaching from his specialty, graduate-level 17th-century literature, to introductory classes in English and 20th-century literature because, he says, the first-year students still like reading. It's the difference between

reading what you "ought to" or "have to"—reading as a profession—as opposed to reading something you love. And he wants to pass that love of reading along. "I loved reading and I loved dreaming," he says. "I had a good memory for dreams and I still do. My basic theory is that if something is really, really memorable, you'll remember it."

The same can be said about Eric McCormack's books. ▽

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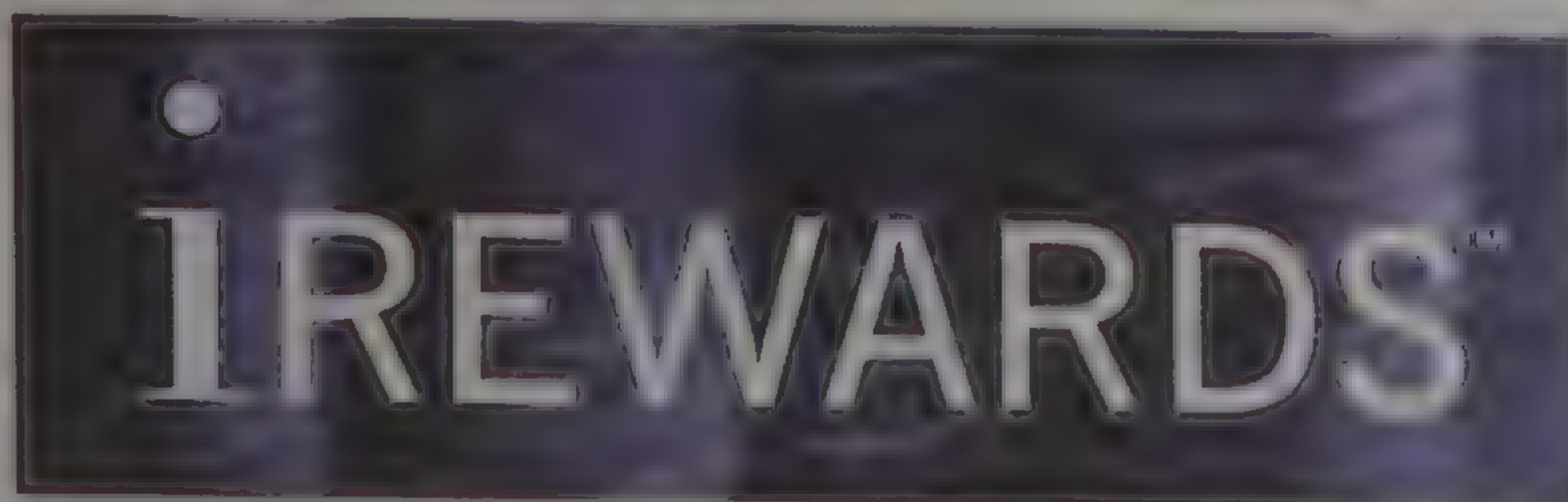
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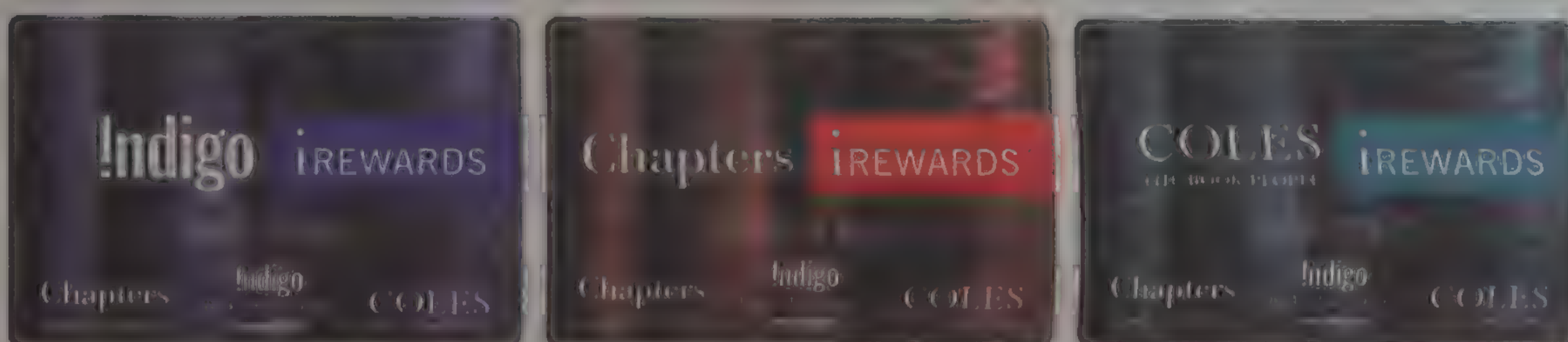
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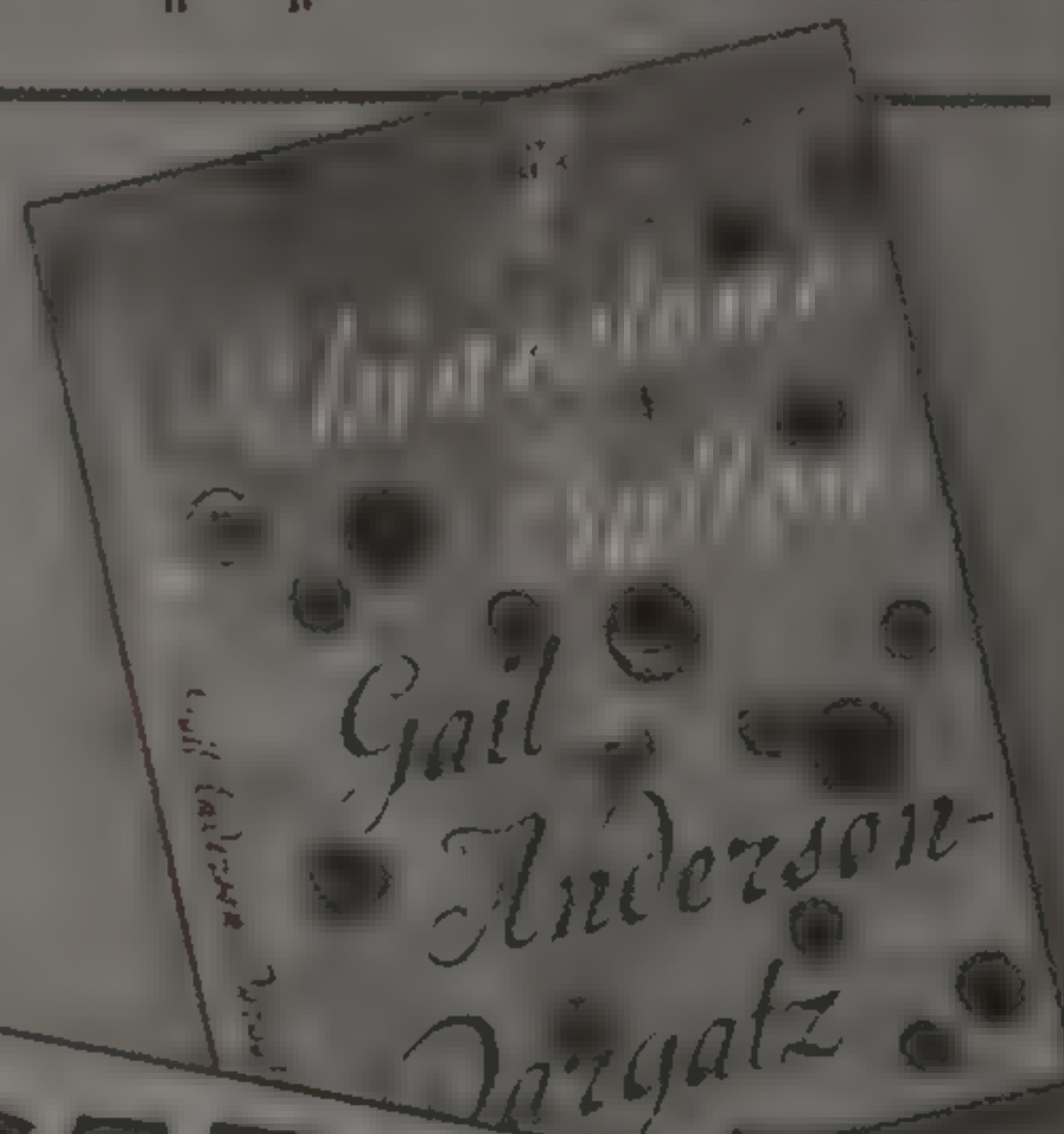
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## A quiet evening spent at Homes

Nancy and Ronald Reagan are among characters in *Things You Should Know*

By PAUL MATWYCHUK

**N**ot many writers have a true gift for audacity, but A.M. Homes sure does. In fact, her two best-known pieces—the short story “A Real Doll,” about a boy who embarks on a sexual relationship with his sister’s Barbie doll, and the novel *The End of Alice*, about a young female child molester who becomes pen pals with an imprisoned pedophile—are probably renowned as much for the outrageousness of their premises as for the skill with which Homes pulled them off.

But “The Former First Lady and the Football Hero,” the final story in her new collection *Things You Should Know*, tops them all. In it, she imagines what domestic life might be like these days for Nancy Reagan as her husband Ronald, the former U.S. president, sinks deeper and deeper into the fog of Alzheimer’s. The premise sounds pretty ghastly; Homes has never exactly been known for her loving portrayals of married couples (her novel *Music for Torching*, for instance, is a merciless satire of suburban married life) and it’s hard to imagine how anybody could make a story about Ronald Reagan’s approaching senility into anything other than a cheap satire about right-wing U.S. politics.

But the decision to tell the story from Nancy’s point of view seems to have awakened an unexpected sympathetic streak in Homes’s writing; as mortifying as some of the scenes in “The Former First Lady” may be (at one point, Reagan wanders out of the house and is finally discovered several hours later directing traffic in the intersection in front of the Beverly Hills Hotel), they’re always filtered through Nancy’s feelings of pain, frustration and isolation—her genuine love for her husband and her genuine fear that she may be loving him less and less as his affliction worsens.

Even if Homes’s portrayal of the Reagans isn’t literally true, her images feel metaphorically true—Nancy surfing the Internet, anonymously joining in with Alzheimer’s support groups, saying the things she can’t say when she exchanges e-mail with other First Ladies; Reagan squeezing a Nerf football in his hand and marveling at how much stronger he is these days than when he played college in

football; Nancy obsessively riding her exercise bike, her rail-thin legs pumping up and down, mile after mile. The story reminded me of Robert Altman’s great film about Richard Nixon, *Secret Honor*, in the way it becomes so fundamental to your understanding of a public figure. I don’t think I’ll ever be able to watch stories about the Reagans on TV or in newspapers ever again without seeing them through the prism of Homes’s story.

### Chips and blips

The opening story in *Things You Should Know*, “The Chinese Lesson,” is also about a character who must deal with a family member’s encroaching senility, but it’s a much colder, more calculated-seeming

story. It’s about a man, Geordie, who keeps track of his elderly mother-in-law by means of an electronic chip he’s had implanted in her head, and there are several sardonic scenes in which Geordie dispassionately watches his grandmother’s blip on a handheld tracking device and tries to figure out where she is and what she’s doing—but it’s hard to relish the satire when Homes watches her characters just as dispassionately, like bugs under glass. (Even Geordie’s name, with its echoes of *Star Trek: The Next Generation*, feels like a nasty joke.)

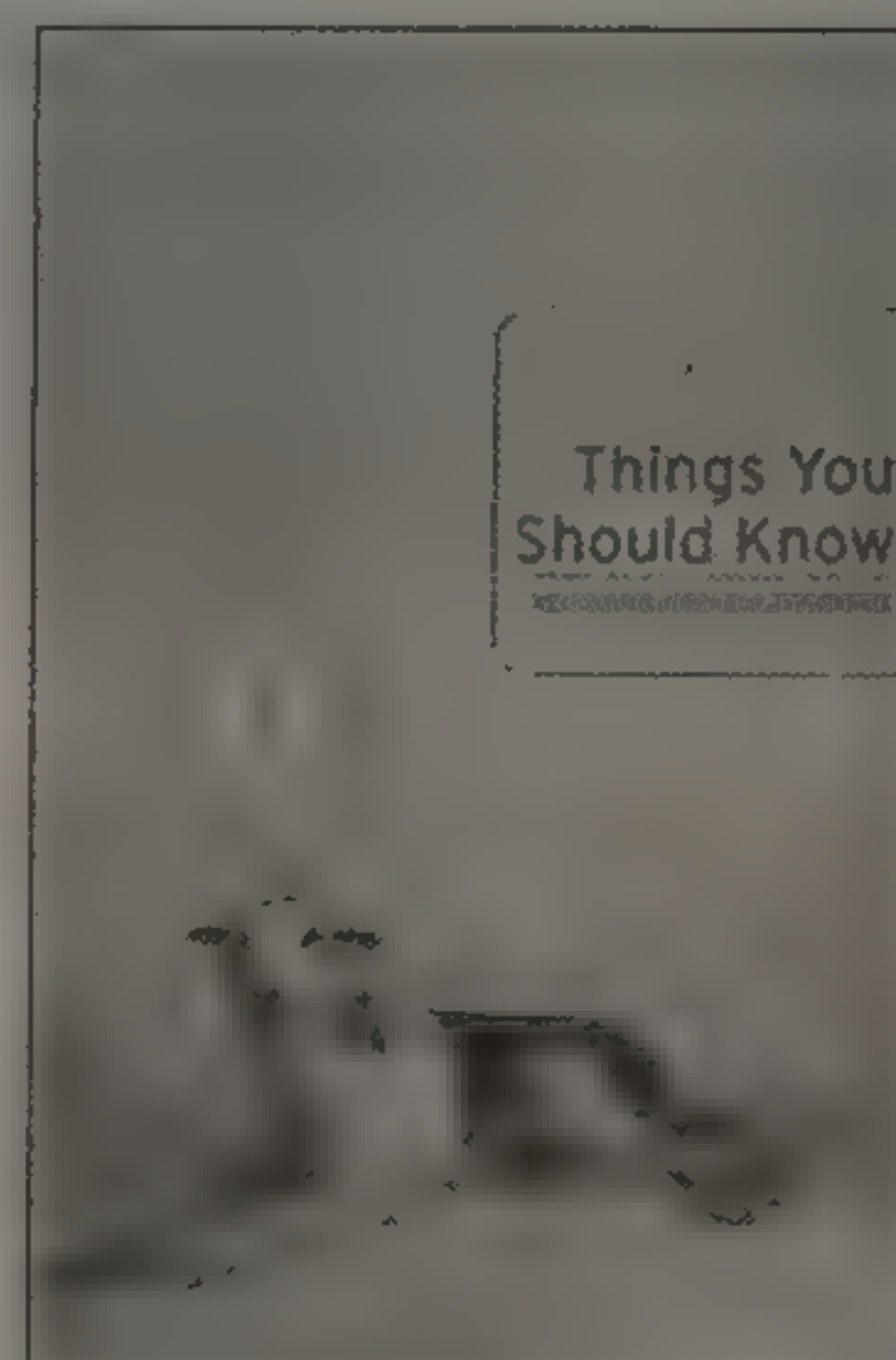
In fact, the strongest stories in *Things You Should Know* are all bunched up in the book’s second half, starting with the oddly affecting “Rockets Round the Moon,” which portrays a family’s collapse after the father is arrested for

vehicular manslaughter from the point of view of their son’s best friend. Homes’s unemotional, elliptical writing style is well-suited to tales like that one, in which upsetting events are perceived from people standing just on their periphery.

Homes’s powers, while considerable, aren’t limitless. Her characters tend to be blanks rather than fully fleshed-out human beings, and in a similar way, her stories tend to consist of a series of sketched-in scenes rather than a strong, driving plot—all of which means her temperament is probably better suited to short stories than novels. (*Music for Torching* and *The End of Alice* both peter out about halfway through.) At its best, however, *Things You Should Know* shows Homes in her favourite milieu, and at the top of her form. **D**

**Things You Should Know**  
By A.M. Homes • HarperCollins • 213  
pp. • \$36.50

Things You  
Should Know





# My So-and-So's called Life

Camilla Gibb lacks the gift of gab

BY BRIAN GIBSON

The cover image of Camilla Gibb's second novel is a black-and-white photo of a little boy and a little girl looking out a window at the reader, a wooden rail separating the panes of glass and, it appears, them. The content of *The Petty Details of So-and-So's Life* belies this realism, preferring instead not to explore the conflict and connection between two unusual siblings, but to melodramatize their lives with purple prose. This book is not just weakly written and poorly conceived but also—the worst of literary sins—boring to read.

Emma and Llewellyn (nicknamed Blue) are the daughter and son of Elaine and Oliver, who met in Montreal in the late 1960s. After they move to Niagara Falls, Oliver becomes more withdrawn, eventually moving out of the house to a shed in the backyard, where he keeps working on the next great invention. The siblings develop a near-telepathic bond, but Oliver's influence is corrupting; he instills in Blue a paranoia about homosexuality and spends less and less time with Emma, his favourite. One day, though, Oliver disappears and Elaine turns to drink; Blue grows determined to find his father and Emma decides that she will escape into academia and marriage. But the shadow of Oliver falls

over the estranged siblings' plans for their futures.

There's nothing wrong with trying to show the lower-class, dysfunctional lives of two odd siblings and how they are affected by the disappearance of their eccentric, brutish father. Such a portrait doesn't have to

## [review] books

be done with a Raymond Carver minimalist realism—and Gibb tries here to paint the lives of her characters with lyrical writing that seems to

### CAMILLA GIBB

*The Petty Details of So-and-so's Life*



verge on magical realism. But the writing is more florid and forced than lyrical, and the narrative is never real-

ly surreal or even humorous.

## GIBB GIBB

*The Petty Details of So-and-So's Life* reads as if Gibb took her title too much to heart—why bother with the details of some Joe Q.'s existence? Gibb's blatant and undeveloped metaphors are usually all that explains her characters: "She was able to forgive the man who was a boy because she knew he was full of dark secrets and she rather they erupted in the light than see Blue implode like a dark star." When Emma talks to Oliver for the first time in years, "She sighed with the irrational instantaneous forgiveness that sets murderers and rapists free in the minds of their loved ones." And that's that, then—Gibb evades opportunity after opportunity to delve into the minds of her characters with glib turns of phrase. When Emma leaves home, Elaine thinks, "Fly, my little chickadee. See how far it gets you. But at some level, Elaine was relieved, unburdened." But why? Gibb never explains.

The writing is often wooden and the narrative tone and point-of-view seem forced, fractured and too detached, as though Gibb wants only to tell us what befalls Blue and Emma, but not show the details of their lives and their feelings. The thinness of the writing constantly reveals the bareness of the plot, so that I felt as if I were skimming over the surface of these character's lives with each flick of the page. When Blue decides to move back home,

he does so only because, Gibb tells us, the smoke rings that he blows drift east. Why write about characters for 300-plus pages (or more to the point, why read about them) if they come off as less cardboard than Saran-wrappings around pretty but empty images?

If chapters of Camilla Gibb's novel were discussed in a creative writing class, any decent instructor would

suggest a rewriting and rethinking of the project. But since *The Petty Details of So-and-So's Life* is a book being sold at your local store for a not-so-petty price, any decent reviewer can only suggest *caveat emptor*. ☹

**The Petty Details of So-and-so's Life**  
By Camilla Gibb • Doubleday Canada  
• 318 pp. • \$32.95

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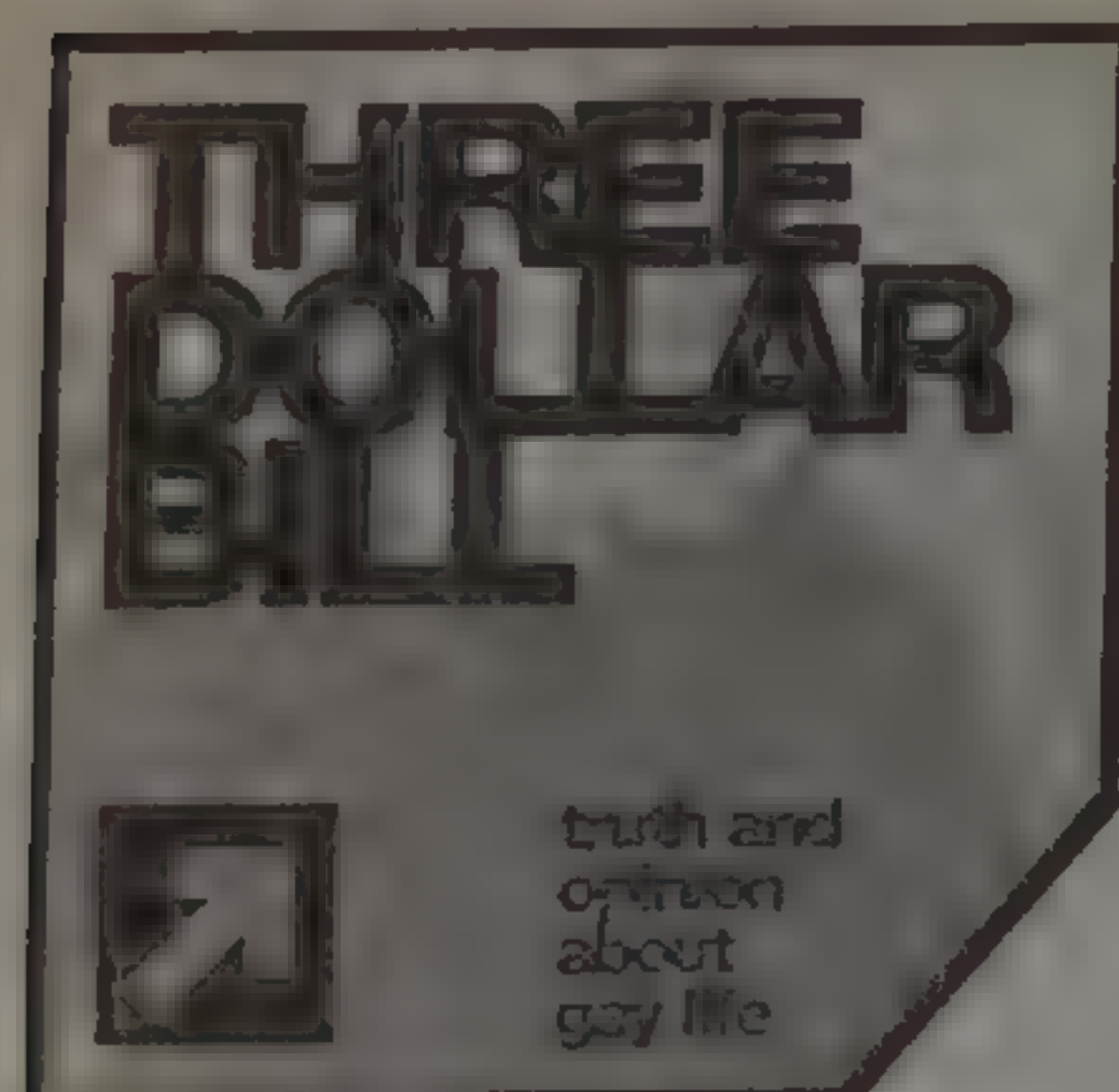
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By RICHARD BURNETT

## Ashes to Ashok

The most loved and reviled gay activist in India is, hands down, Ashok Row Kavi. I call him the Larry Kramer of India because Ashok is loud, cantankerous and passionate. Like American author, AIDS activist and ACT UP founder Kramer, he is a national treasure in his country.

Both men attended the 5th International Conference on AIDS in Montreal in June 1989—a watershed moment as far as world AIDS conferences go. That's because it was hijacked by activists upset that their voices were being ignored by governments and the scientific community. When then-PM Brian Mulroney addressed the 10,000 delegates, ACT UP activists waving "Silence = Death" placards chanted, "The whole world is watching, Mulroney—you've left us to die."

Ashok, 55, remembers it well. It changed his life.

"I was so impressed with Montreal," Ashok says from Bombay. He was deeply affected by the display of radi-

cal activism. "On one hand, Montreal had so much beauty and, on the other, so much misery. I didn't understand political gay identity then but I returned home [politicized] and began my magazine."

That magazine is *Bombay Dost*, India's first-ever gay publication. Then he founded the Humsafar Trust, India's first-ever gay AIDS service organization in a country whose HIV population now tops nine million. "In Bombay there are only 700 women for every 1,000 men," Ashok explains. "So you know men are having sex with each other. At Humsafar, 28 per cent of men who have sex with men test HIV-positive and the rate of transmission among sex workers is over 70 per cent."

Education and prevention measures are complicated by the fact there are no gay bars in India. But, as Ashok says, "Most bars are gay bars because women don't go out at night. So bars are homosexual anyway. The bar girls are usually boys in drag. The point is there are not enough women in Bombay: the government says there are 150,000 female prostitutes but there are only 15,000. They inflate the numbers to disguise the number of men having sex with men."

Which is why, in a nation where 80 per cent of gay men marry, Ashok supports the gay group Naz Foundation India (and not the widely-reviled Naz Foundation International). Their lawsuit against India's ban on gay sex—punishable by up to 10 years in jail under the country's penal code—goes before the Delhi High Court on November 27.

The court case is a major step forward for the massive gay subculture rising up in Asia—100 million gay men alone, half of them in India and an

even larger number in China. "They're well-educated but need to take control," says Ashok. "But we cannot discuss gay rights without talking about the rights of women and children. India is a very patriarchal society. Men do whatever they want. When they come [to Humsafar] with STDs, they do not even come with their wives."

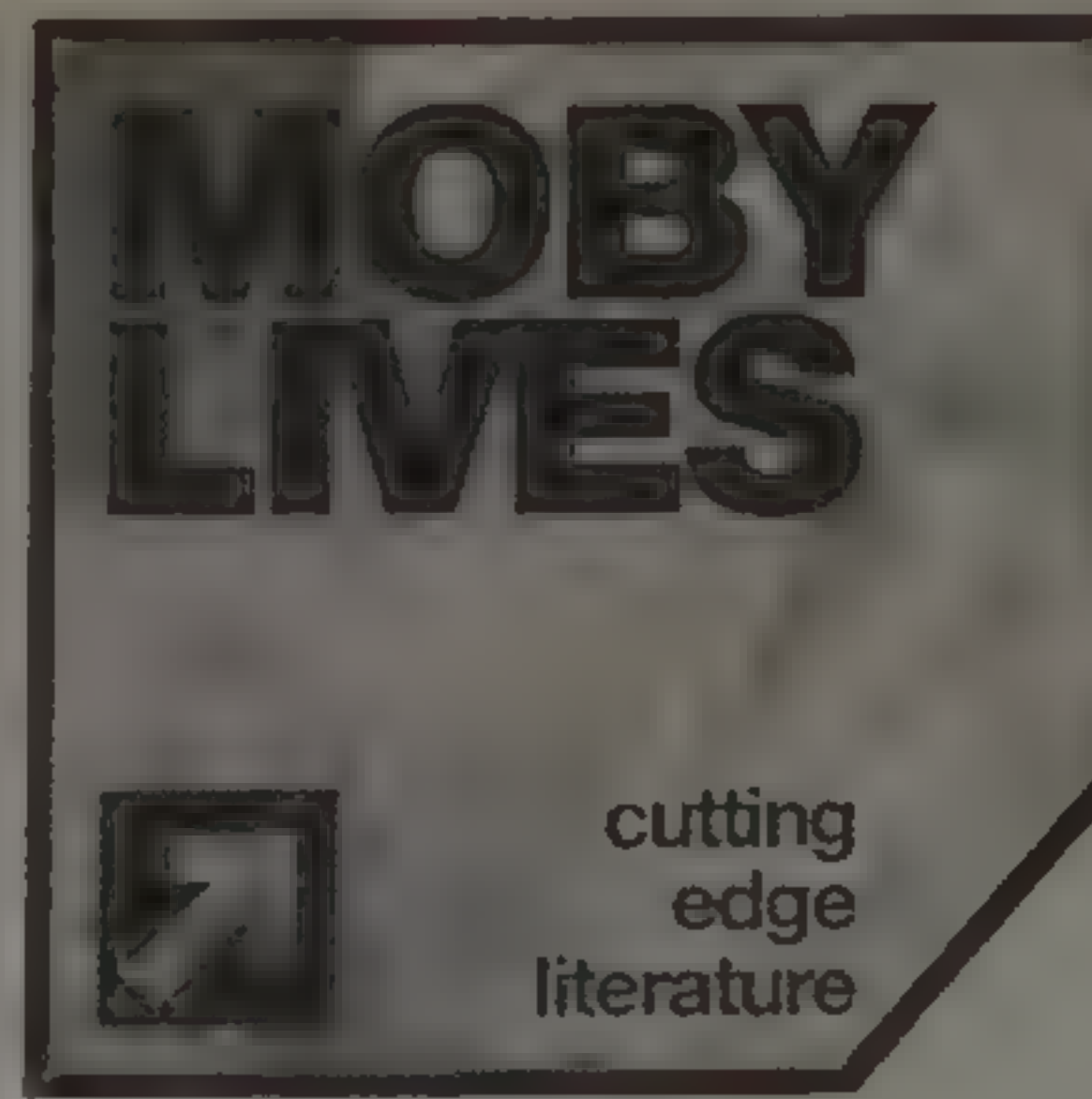
Dykes have it worst. That said, Ashok thinks Canadian filmmaker Deepa Mehta's controversial 1996 film *Fire*, about two Indian women who fall in love, was insensitive and thus deeply offensive. "This is the tragedy of many Indians who live abroad," he says. "They've lost touch and don't know what the hell is going on here. In your [Christian] culture, [homosexuals] are a religious abomination. But we never had that here. We are told we are part of the scenery—just don't be a strident queen."

Does that mean Western-style gay identity is not culturally possible in India? "What we have to take from the West we have to take," he replies. "Everybody wears jeans but how many know that jeans came from India? There is no such thing as East and West anymore. We are linked."

So Ashok continues to fight for gay rights. Last month he co-organized the first International Lesbian and Gay Association (ILGA) Asia regional conference and, on the eve of the November 2 to 9 Gay Games, he spoke at Amnesty International's gay-rights conference in Sydney. And plenty of gays and lesbians back home hate him for it.

"I'm exhausted," he says. "I've had it. I'm on antidepressants. Imagine phone calls from within the community telling my mother about my sex life? The hatred is so strong but my name is prominent. The community is so full of hatred and self-cannibalism. There is no unity, no identity. But there are a lot of men sucking other men."

Again, Ashok's defiance and fire remind me of Kramer. I tell him so. "I met Larry and I had two big fights with him," Ashok says, laughing. "I told him to stop screaming and shouting. I don't think he could take me. I said, 'Shut up! You don't know what we are going to experience in Asia. So fuck off!' We were two big queens. I enjoyed his company very much." ☐



By DENNIS LOY JOHNSON

## You'll laugh, you'll cry, you'll kiss thirty bucks good-bye

"What did we do to deserve a young novelist this brilliant, this generous, this alive," gushed *Salon's* Laura Miller in her review of Zadie Smith's new novel, *The Autograph Man*.

It's "thoroughly clichéd," "dour," "pokey," "pompous" and "preachy," declared Michiko Kakutani in the *New York Times*.

Well, at least both reviews confirm one thing, which is that you should stay a mile away from this book. But if critics disagree so drastically, how are you supposed to judge what book to buy—especially at this time of year, when bookstores have so many new books in them they're nearly as bloated as the cover prices?

How to judge a new book? By the cover, of course.

For example, wondering if you should buy the new Nick Tosches? Well, yes, it sounds as if you should, because—as I learned during a recent visit to my quaint local bookstore, Wal-Mart—a blurb on the back cover from the *Dallas Observer* says Tosches is "a writer of rare humanity." This is certainly persuasive to me, because most of the writers I know are real schmendrakles.

Or perhaps Ellen Gilchrist's new book, *I Rhoda Manning, Go Hunting with My Daddy*, is the book for you because, says a back cover blurb from the *Washington Post*, "Gilchrist should be declared a national cultural treasure."

Except then I noticed a blurb by

David Sedaris on the back of Sarah Vowell's new book, *The Partly Cloudy Patriot*. It says Vowell's writing "should formally qualify her for the position of national treasure."

They're both national treasures? Back to Tosches. Except then I notice another blurb on his book—the *Washington Post* says Tosches is "A writer who sets his foot firmly on your throat from the start."

Call me crazy, but I don't think of reading as an act of violent imprisonment. Maybe best to try something else—say, something mature and tasteful and more decidedly literary, such as Mark Haskell Smith's *Moist*, which, say screenwriters Scott Alexander and Larry Karaszewski in amazing synchronization in their back cover blurb, "is like eating the worm in a bottle of mescal. You'll get drunk, hallucinate and laugh dementedly."

Well, I know what you're saying to yourself now—that I might as well stop here because that no doubt sounds like exactly the book you've been looking for. But just in case you're some weirdo oddball nut job, let me peruse just a few more back covers for you. It's my job.

Perhaps you want to hear blurbs by other writers—such as, say, the blurb on the back of Jean Harfenist's *A Brief History of the Flood*, where Mark Childress says "this collection of pungent stories" is "wonderfully fresh." Hmm. Well, there's always the blurb above Childress's, by Kaye Gibbons, where she says, "The writing seems to come more from natural ability, love language and the wisdom of life experience—which is most rare these days—rigorously beautiful without one ounce of dangerous pretension." And, encouragingly, equally lacking of copy editing for grammar!

Well, leave it to Zadie Smith to remind us that we expect writers to take the writing of blurbs as seriously as they would any writing. To wit, her informative blurb on the back of Arthur Bradford's *Dog Walker*, where she says Bradford is "one of the funniest, smartest, tallest writers at work in America today."

And that settles it for Smith's *Autograph Man*, too—from what I hear, she's pretty short. ☐

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# IN THE BOX

## The Elephant and Castle on Whyte's

By DAVID YOUNG  
AND JOHN TURNER

The Oilers are off on their first big road trip of the season. Game One: Black Hawks Down. Game Two: Escape From New York. It was a double bill of sorts—a 4-1 win in Chicago and a 5-2 loss in New York. The first film was much better. Dave and John review the week's action.

**John:** It was nice to see Tommy Salo enjoying the third period of the game Tuesday night from the bench. After enjoying some time off while between the pipes for the first two periods, coach Craig MacTavish thankfully decided to sit Salo and use Jussi Markkanen in the third. Salo looked absolutely dreadful when he was in net. Two of the goals went between his legs after he lifted his stick to make room for the puck. The fifth goal was a wrist shot by Rem Murray from well out that beat Salo high. It must have been a late birthday gift for the ex-Oiler from Tommy.

**Dave:** The Oilers were embarrassing to watch in New York City. Salo is not showing what he should—he's only showing the five-hole. The Oilers started this six-game road trip in Chicago with a bang and fooled me into thinking this road swing wouldn't be so scary. But the 5-2 loss to the struggling Rangers makes this road trip feel like, well, the movie *Road Trip*—mostly awful, funny at times, but no Tom Green at least.

**John:** Do you remember when Tom Poti played for the Oilers? And do you remember how the fans would boo him? Kevin Lowe was finally forced to trade him. And what did we get in

return? Mike York. Oh boy! Mr. "Can't Hit A Moving Puck" on the power play. Poti is now ranked in the top three in defenceman scoring and York doesn't know how to back check. Well, I hope all the fans who booed Poti are happy now. York missed his assignment on Petr Nedved's goal against the Oilers and Radek Dvorak's goal right after that. I guess he was excited about meeting some of his former Ranger teammates for a drink after the game.

**Dave:** The Oiler team is in New York. They're playing two teams from New York on this road trip. Maybe, if we're lucky, by the time the team gets back to Edmonton we'll see a new Mike York. Not the guy wearing number 16 right now, but the one the team traded for. And about the booing, at least Poti was booed out of Edmonton right into a rink with fans that will boo anything. During the Oiler game the New York, fans booed the Rangers even while they were up 4-1.

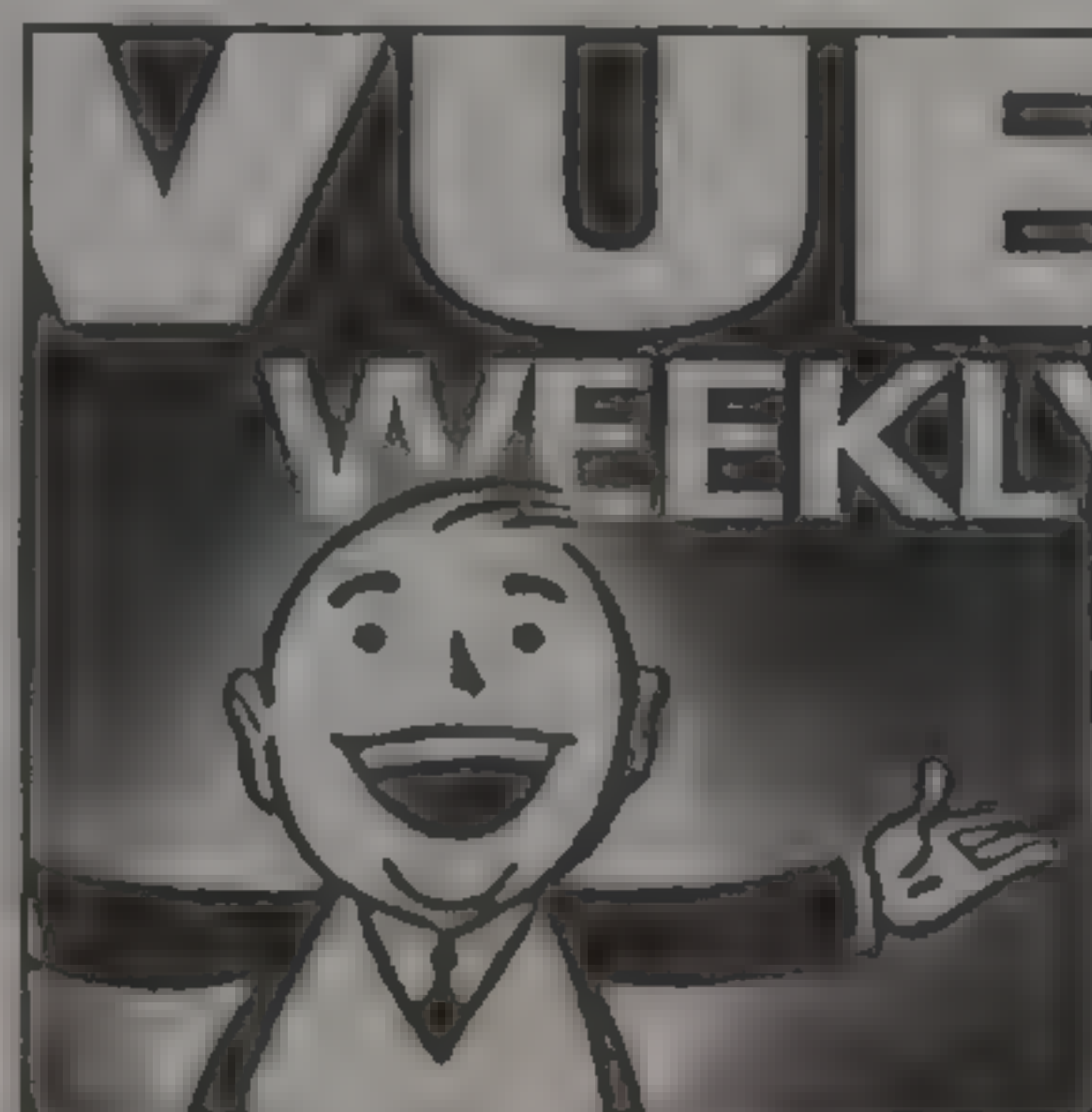
**John:** Tough crowd. Talk about pressure. Here in Edmonton we just expect the Oil to show up for the games, but that hasn't happened yet. As for Mike York, you know, Marty Reasoner was playing better than York and he's in Hamilton now. How fair is that?

**Dave:** Reasoner reminds me of that old guy with the mustache in *Reservoir Dogs*—Mr. Brown or Mr. Mauve or something. He was part of the gang in the film, had some good lines, showed up in some scenes, but no one really noticed him or cared. I don't think MacTavish really knows where Reasoner fits in.

**John:** Mike York, where does he fit in? He still finds himself in the lineup every game. In case you haven't noticed, I'm pissed off at York. I'll try to change the subject. The Chicago game was good. But why couldn't they play as well in New York?

**Dave:** I'll try to spin this differently. Columbus Blue Jacket Tyler Wright, who scored three career goals for the Oilers in 41 games, scored a super-cool hat trick last week. One even-strength goal, one power-play goal and one shorthanded goal. Why do I mention this? Because there are at least four or five players on the Oiler roster with much more talent than Wright who are capable of performing the same feat on any night. There is talent on this team we haven't seen much of this year. Mike Comrie and Anson Carter show it in flashes. Ryan Smyth has it—we've seen it. And, yes, Mike York and even Jiri Dopita have talent. I just hope we see it surface soon.

**John:** I'm giving the Oil until the end of this road trip to start showing some of this "talent." If they don't we might have to come up with a new topic for this column. ☺



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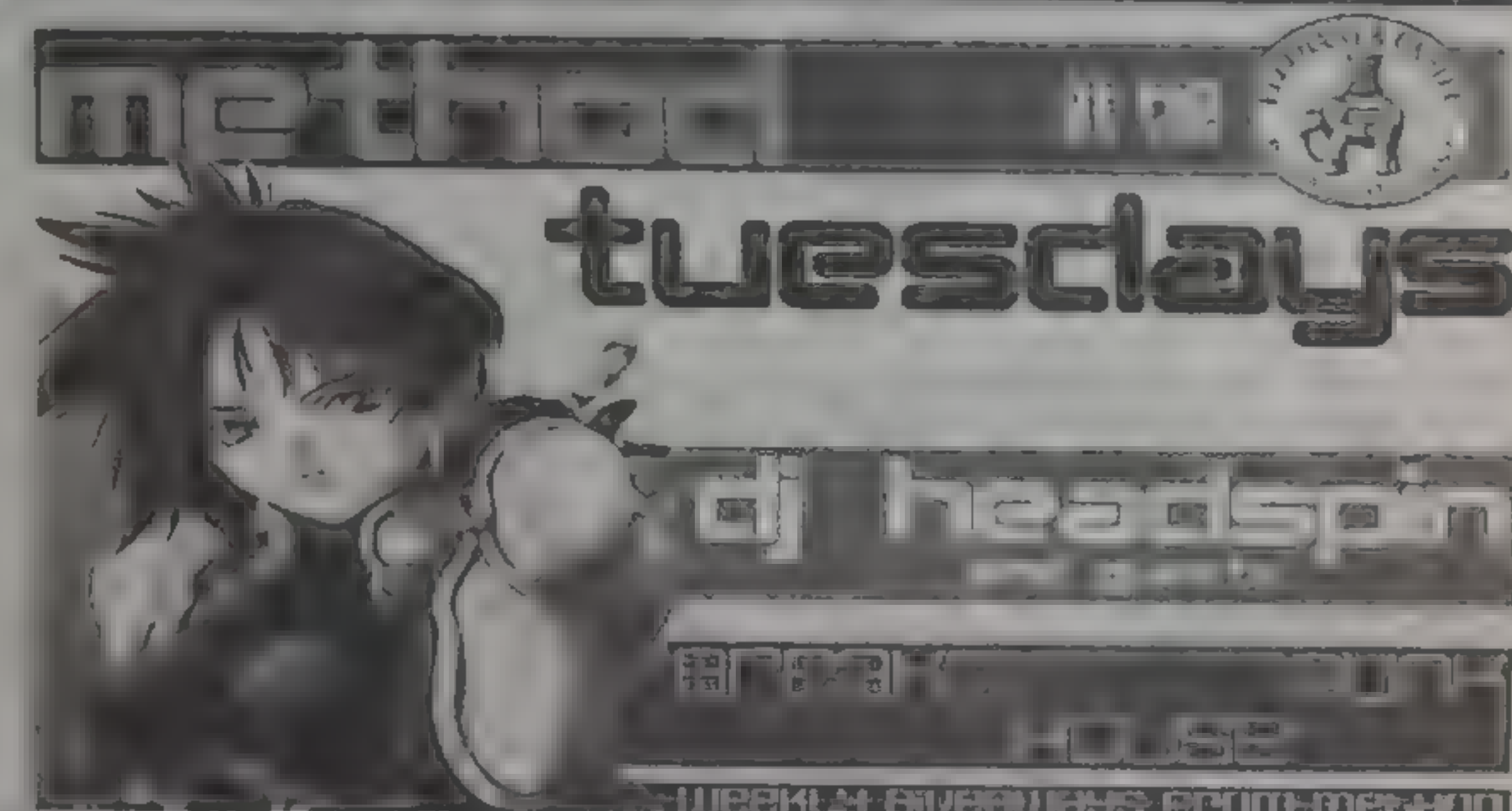
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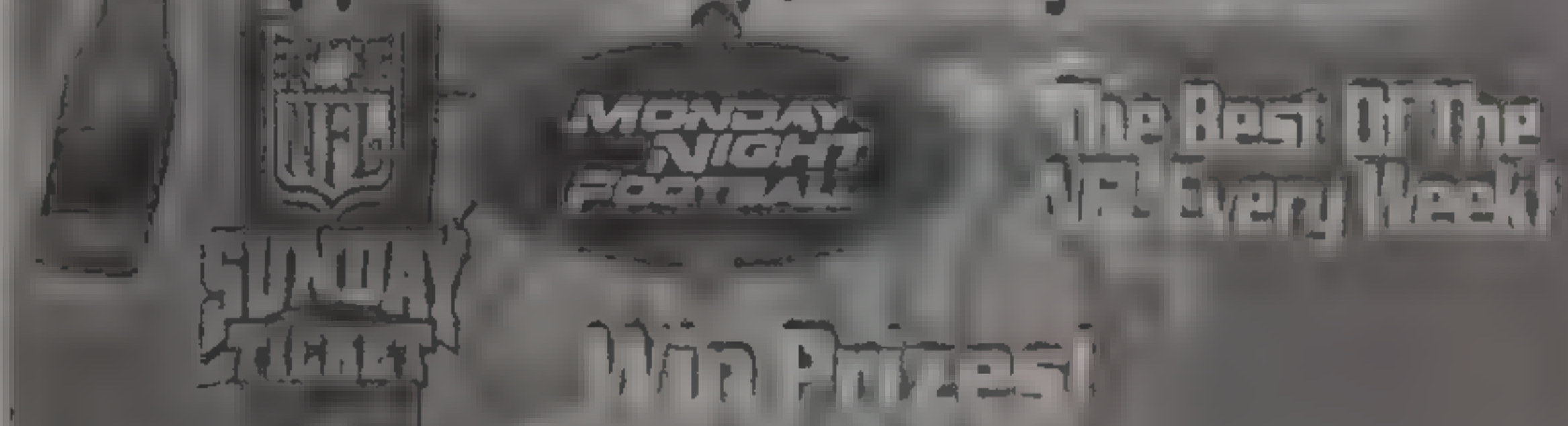
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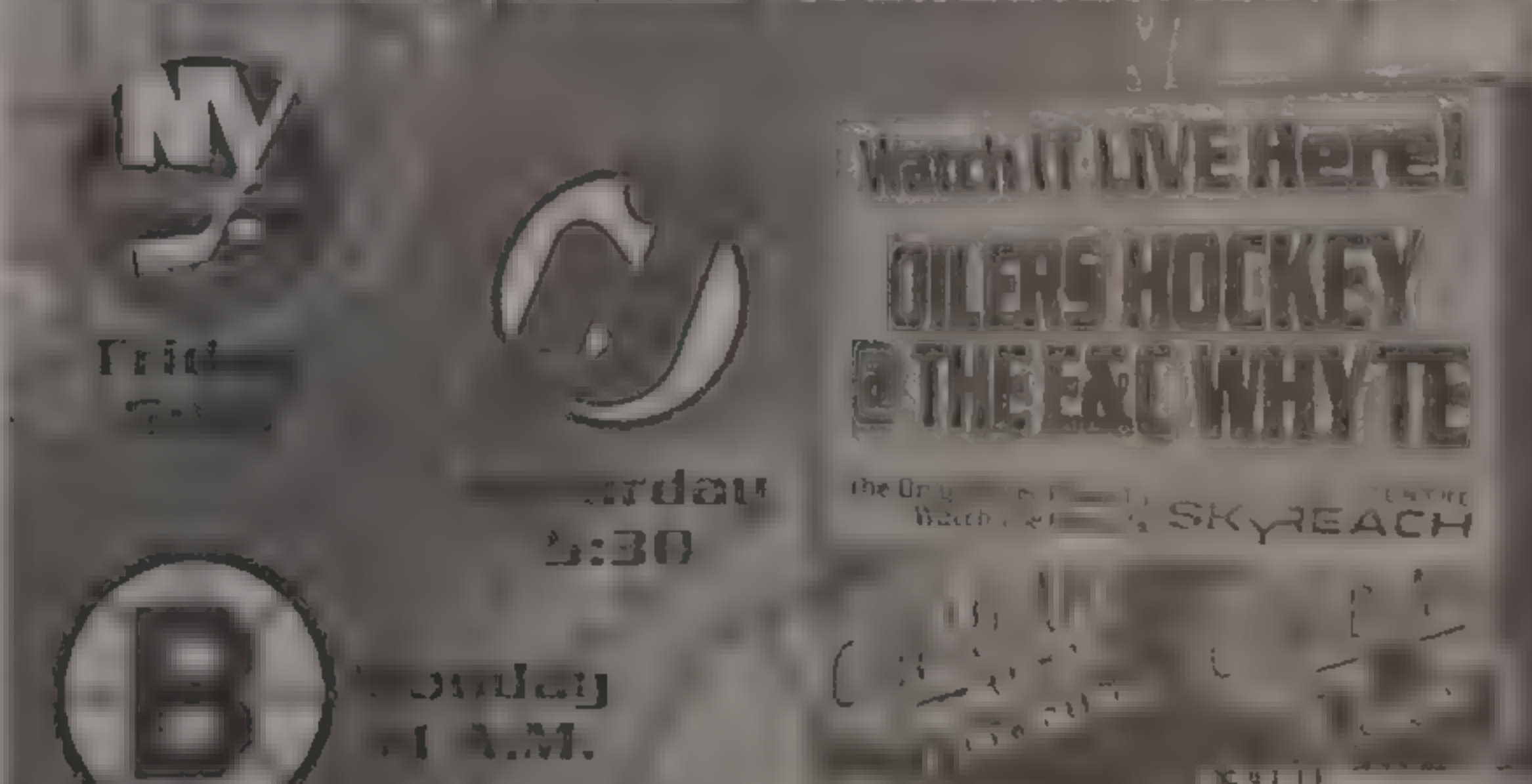
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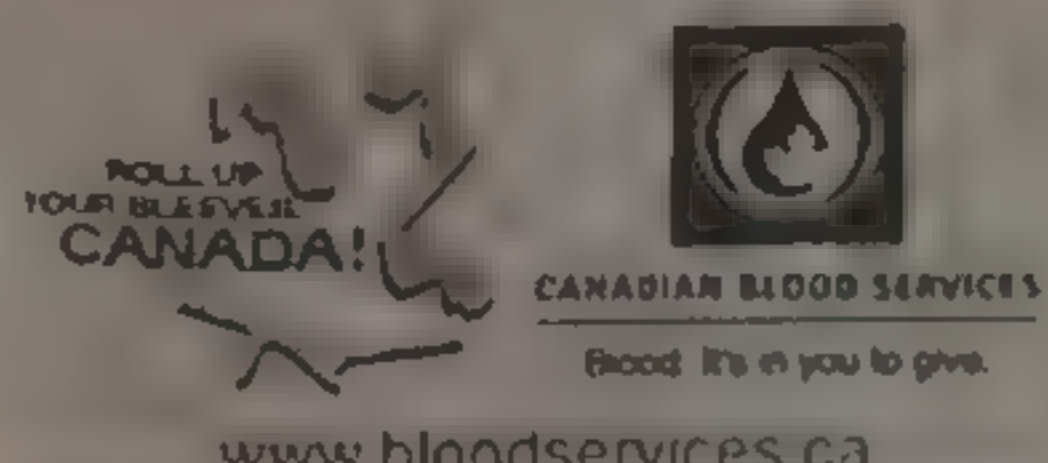
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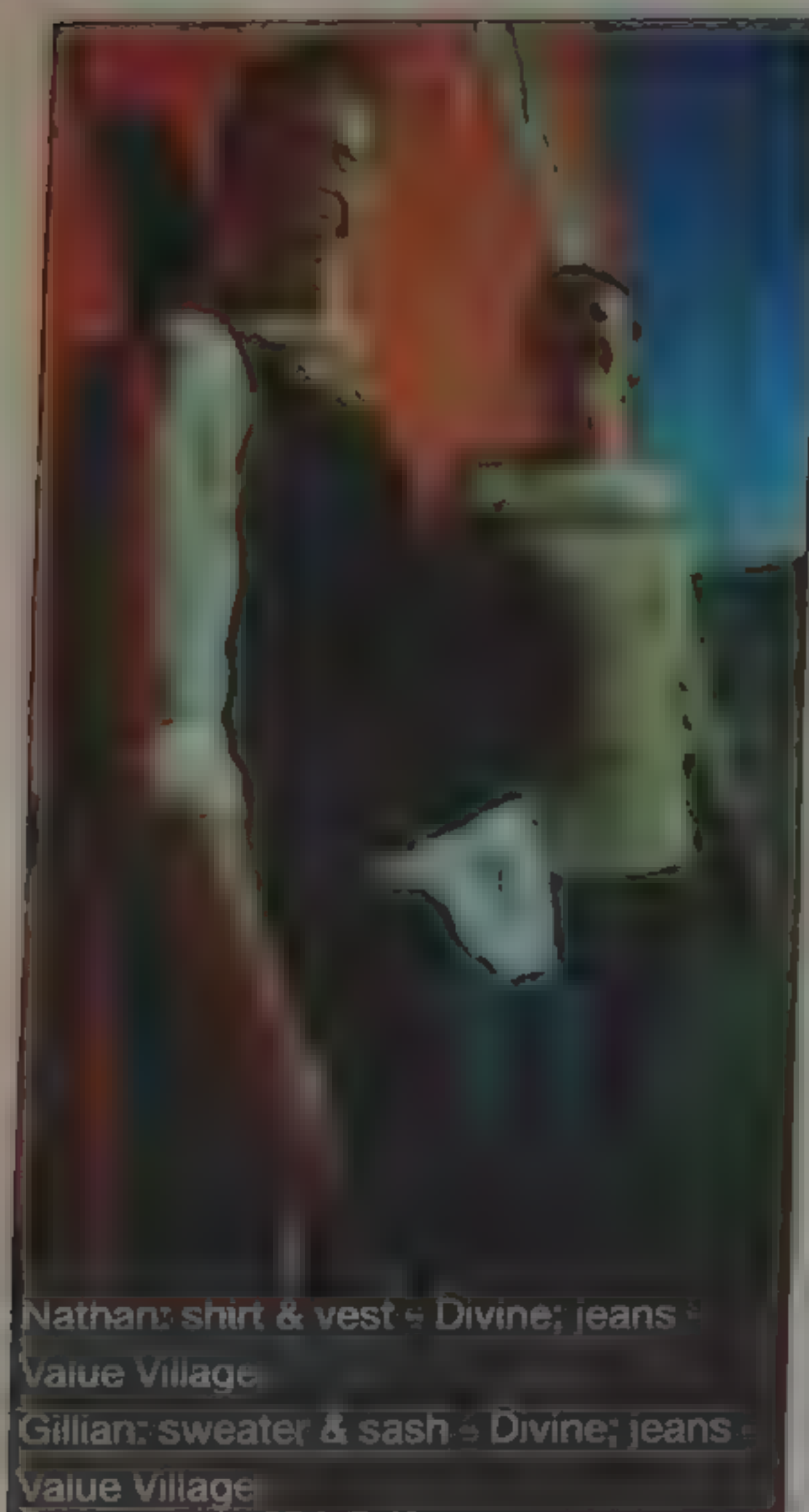
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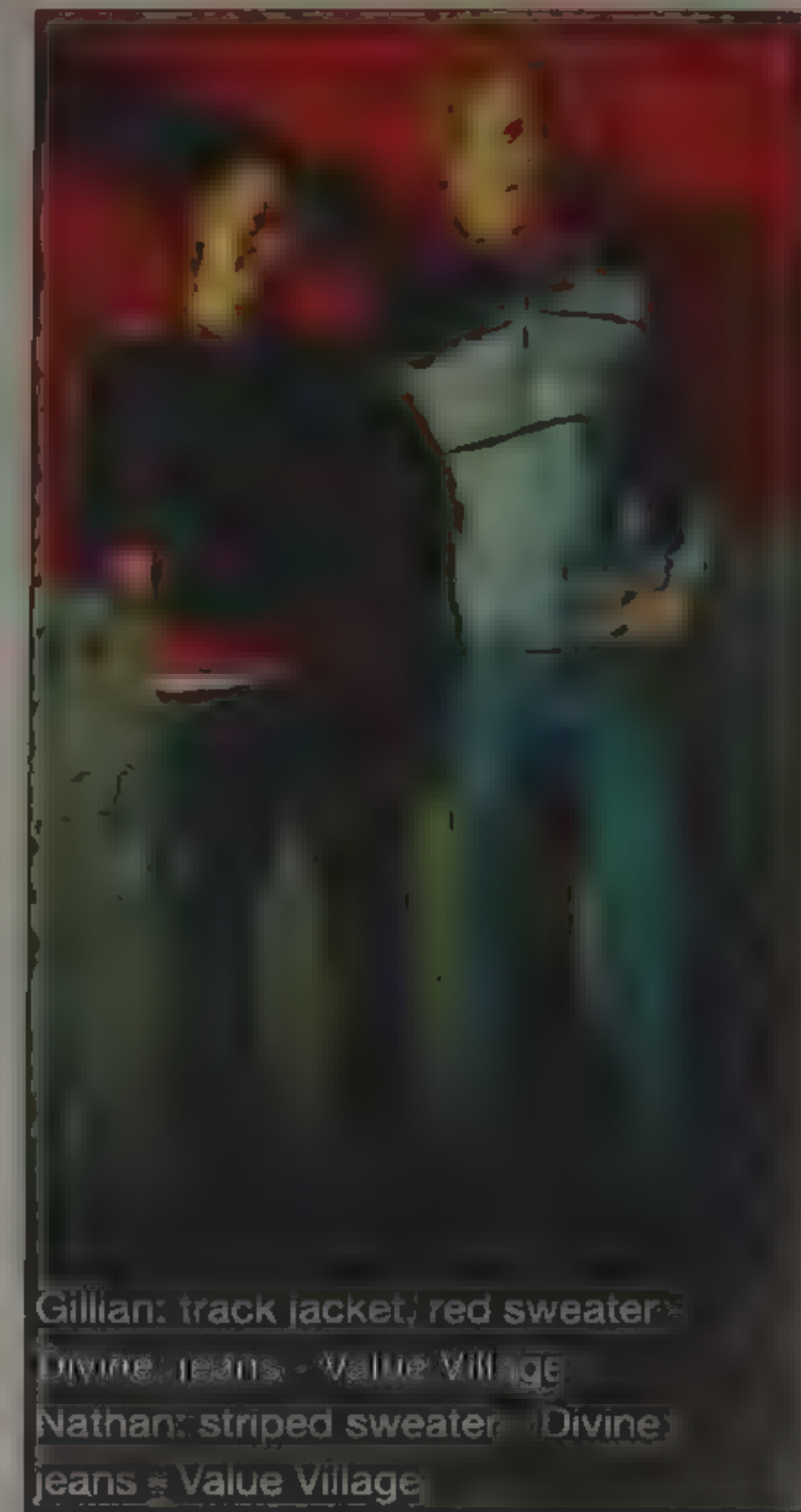




Nathan: shirt & vest - Divine; jeans - Value Village  
Gillian: sweater & sash - Divine; jeans - Value Village



Gillian: suede jacket, sweater and sash - Divine; jeans - Value Village  
Nathan: leather jacket, shirt and vest - Divine; jeans - Value Village



Gillian: track jacket, red sweater - Divine; jeans - Value Village  
Nathan: striped sweater - Divine; jeans - Value Village

## BY JULIANN WILDING

With such an astronomical amount of mass-produced, runway-knockoff clothing available to anyone capable of taking a bus to the mall, it's no surprise that people are seeking an alternative to wannabe threads. In their efforts to create truly individual looks, people have been increasingly turning toward vintage wear, eschewing the homogeny of manufactured cool, not to mention the high credit card bills and layaway lists you could use as wallpaper.

Shopping vintage, though still viewed by some stiffies as "uncouth"—or, even more ridiculously, "unsanitary"—is one of the easiest ways to create an individual sense of style. When you shop at a wider spectrum

## style

of stores and combine original, one-time finds with the stuff you like from regular shops, the sky's the limit. And, since style always comes back around to seasons past, what you're seeing on the shelves in boutiques can be easily

hunted out at second-hand stores.

Vue has done the legwork for you, seeking out the best of Edmonton's vintage scene, from specialty to thrift. So now there's no excuse for refusing to recycle—or for not searching off the beaten path.

### Value Village

The old reliable, this mid-priced department thrift store is always well stocked with much to peruse through. **Pros:** To find the really sweet stuff you may have to spend a musty afternoon combing the entire store for stuff you'd never expect. For instance, that old leather jacket that fits like it was made for you, or a really funky cabinet for under \$10. **Cons:** You may spend a musty afternoon and not find anything, though I rarely leave Value Village empty-handed. **Overall:** If you have a few hours to kill and enjoy the hunt and low prices, worth a visit.

### Salvation Army

Helping an agency known for offering disaster relief while you shop is certainly a lot nicer than giving money to a chain or conglomerate. **Pros:** Similar to V.V., though at Salvation Army

there's the added bonus of donating and getting great finds in return. Also, the prices are still like they were in the olden days. **Cons:** Only the search factor, and the locations are generally not huge. **Overall:** Doesn't take a lot out of your day if you're in the neighbourhood of an outlet already.

### Robes and Relics

Though the majority of this shop contains consigned contemporary fashions, there is a sectioned-off vintage rack and plenty of old-style coats and tops throughout. **Pros:** The location is convenient to sneak into while doing errands and the quality of the goods is high. **Cons:** Only the petite size of the shop—they can only hold so much at one time. **Overall:** I've found three of my best bags there, so perhaps I'm biased.

### Orbit

Vintage through and through, with new T-shirts you can have old-school emblems and images printed on. **Pros:** The look is quick without a lot of shit to go through, and it's across the street from Robes and Relics. **Cons:** The selection and fits

can be uneven at times, but there's a whole pile of costume items here. **Overall:** Great if you walk in knowing what you're looking for.

### Junque Cellar

Predominantly antique and retro furniture and household items, but it has an entire section devoted to antique and vintage clothing. **Pros:** Everything the store selects is interesting, beautiful and unique, from vintage men's suits, to old hats and antique jewelry. **Cons:** If you don't pick up an item when you see it, it won't be there by your next visit. **Overall:** Worth stopping into every time you're on Whyte.

### Goodwill

Again, a department-thrift store with a good conscience. **Pros:** There are always lots of good men's button-down shirts, and the prices are really low. **Cons:** Not always many awesome finds unless you're in a large location. **Overall:** It's worth the afternoon you'd spend watching a lame movie instead.

### Divine

A combination of new and vintage styles, with a piercing and tattoo parlor in the back. **Pros:** The pickers do the running around for you and there's always a fresh stock of old favourites. **Cons:** You pay a little more than at Value Village. **Overall:** The highest quality selection in Edmonton—after 10 minutes there's always a handful of things I want.

### Bissell Centre

The least expensive, charity-based thrift centre in Edmonton. **Pros:** Bissell gives free merchandise to 28 different agencies, letting them come in and hand-pick their items, and they recycle the goods they cannot sell. **Cons:** You may need a ride out there and an afternoon to pick through it all. **Overall:** It's the cheapest and the quirkiest: you'll find stuff here you'd never find elsewhere. And you're spending for a worthy cause. ♡

Photos: Patrick Finlay •

Models: Gillian & Nathan •

Stylist & concept: Juliann Wilding •



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# DISH WEEKLY

## LEGEND

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## ALTERNATIVE

**Badass Jack's** (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit [www.badassjacks.com](http://www.badassjacks.com))

**Booster Juice** (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

**Café Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**Oriental Veggie House** (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

**Polo's Café** (9405-112 St., 432-1371) Eclectic & sophisticated. We invite you to experience our cuisine. \$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$\$

**Turkish Donair and Kebab** (10332 Whyte Ave., 434-6597) \$

## BAKERIES

**Bagel Bin Bakery & Bistro** (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, caffè latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

**Bagelatté** (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffè latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

**Bee Bell Bakery** (10416-80 Ave, 439-3247) Baking over 400 fresh items daily. From bread, bagel and buns to cakes, pastries and pies. In old Strathcona for 46 years! Cash and cheques only. \$

**Buns and Roses Organic Wholegrain Bakery** (6519-111 St., 438-0098) Allergy-free baking.

**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

## BISTROS

**Bistro Praha** (10168-100A St., 424-4218) The first European café since 1977 and still the

only one. \$\$

**Café De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at [cafedeville.com](http://cafedeville.com)) \$\$

**Café Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$

**Carole's Café & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

**Dante's Bistro** (17328 Stony Plain Rd., 486-4448) Enjoy our diverse menu in our bistro or on our rooftop patio. \$\$

**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

**Jax Bean Stop Coffee & Bistro** (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

**Manor Café** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

**Matess Urban Bistro** (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$

**Nina's** (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$\$

**Riverside Bistro** (Thornton Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$-\$\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

**Stormin' Norman's** (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$-\$\$

**Sweetwater Café** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$

**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

## CAFÉS

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great

coffee, and fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Café on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

**Bohemia Cyber Café** (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

**Café Amandine** (8711 Whyte Ave., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

**Café La Gare** (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

**Café Lacombe** (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

**Café Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$

**Café on Whyte** (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

**Calabash Café** (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

**Cappuccino Affair** (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

**Click Here Café** (10805-105 Ave., 423-4002) Open 10 a.m. till 3 a.m.. The place that no one knows about, but everyone goes to. \$

**Expressionz Café, Market & Meeting Place** (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

**Jazzberrys Too Café** (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

**La Piazza** (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

**Market Café** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

**NetWerks Internet / New Media Cafe** (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

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# You've got a palate in Edmonton

New food fest features everything—even a fountain of chocolate!

BY DAVID DiCENZO

In terms of Canadian food markets, Edmonton is considered a top dog along with Calgary and Toronto. Boo-hoo, Montreal. Take that, Vancouver. Yup, this province—and Edmonton specifically—is one of the best markets for people with discerning palates. "Alberta is beginning to bloom when it comes to food," says Michael MacDougall, director of the Rocky Mountain Wine & Food Festival. "The consumer in Alberta is willing to pay for a good product."

Prosperous times means people like to indulge every now and then. That explains why the five-year-old festival is making its way to the River City for the first time ever this weekend. After an ultra successful run in Calgary last month, the show is moving north and MacDougall, who worked on a similar event in Ottawa for years, figures it'll be a hit here. He expects roughly 5,000 people to walk through the doors of the Shaw Conference Centre on Friday and Saturday *[unless they get upset stomachs over EDE's unions-bustin' behaviour—Ed.]*

Inside, Edmontonians can sample beverages and fine fare, attend

cooking demonstrations and generally catch a glimpse of some the best culinary people in the city. It's pretty much like a high-end, indoor version of the Taste of Edmonton fest, with a few twists, of course. About 85 exhibitors will fill up the many tastefully decorated booths, offering small portions of their creations in exchange for tickets (just like Taste), which run you 50 cents apiece. "You just sample your way around the room," says MacDougall.

## Wine not?

There will also be numerous beverages to try from single-malt scotches to microbrewery beers. And many, many wines. Famous Australian vineyard Penfolds will host a seminar at 5:30 p.m. on Saturday and the Journal's wine aficionado Nick Lees presents a special port tasting (Taylor Fladgate) a few hours later. (Just so

## events

you know, there is an additional charge for these presentations—c'mon, they can't give this good stuff away.) MacDougall mentions that there is some amazing variety in this province when it comes to alcohol, and much of it has to do with the privatized liquor system. Whereas the provincially run system in Ontario might feature 5,000 different items, the flexibility of private ownership means there could be up to

25,000 different items available to Albertans. Hey, if you've heard of it, chances are good you can get it here.

But the Rocky Mountain Wine & Food Festival is mostly about, well, food. And the lineup for demonstrations on back-to-back evenings goes something like this: 4:15 p.m., a presentation on how to prepare Alberta buffalo (hint, it's lean, so don't overcook it); 5:30 p.m., renowned local chef John Berry prepares a fantastic elk tenderloin with a raspberry reduction; 6:45 p.m., the Riverside Bistro's Robert Wentz takes you through a variety of intriguing tapas; and 8 p.m., Robert Stewart of Sunterra Quality Food Market offers up a slew of recipes and cooking tips.

"A lot of Alberta chefs are trying to do as much as they can with local ingredients," says MacDougall. "The emphasis is on having the freshest ingredients possible. Bring your appetite."

Sounds good. And so does the impressive "chocolate fountain," a stunning display put on by Sunterra. And yes, it is exactly as it sounds—a luxurious, liquid stream of chocolate. "By 8 p.m., it was surrounded by about 50 or 60 women," MacDougall says about the Calgary show. "The male staff members always ask to work at the chocolate fountain." ☺

**Rocky Mountain Wine & Food Festival**  
Shaw Conference Centre • Nov 8 and 9 • Tickets available at door (\$15), on-line at [www.rockymtnwine.com](http://www.rockymtnwine.com) or by phone (403) 228-0777

heaps of burgers and mugs of ale. \$

**Century Grill & Lounge** (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

**Cody's Restaurant** (14915 Stony Plain Rd., 443-3221) A great mix of all your favourites for the entire family. Breakfast to dinner, an eclectic mix with something for everyone. \$

**David's Restaurant & Lounge** (8407 Argyl Rd., 468-1167) Featuring AAA Alberta beef and a great patio. \$\$

**Denny's** (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

**Devlin's** (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

**Flife n'Dekel** (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

**Keegan's Restaurant** (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable home-style meals. \$

**Larry's Café** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

**Louie's Submarine** (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

**Maxwell T's** (7230 Argyl Rd., 463-7106) 'AAA' Alberta Beef—steak and prime rib extraordinary. Private dining rooms available. \$\$

**The Motorant** (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

**Oscar's Steakhouse & Deli** (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$\$

**Pradera Café** (10135-100 St., 493-8994) Prime rib Fridays. Chateaubriand Saturdays

(carved tableside). Sundays (7am-2pm): New & improved \$14 breakfast buffet. \$\$

**Precinct 55** (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

**Sheky's** (7623 Argyl Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. ([www.squirespub.com](http://www.squirespub.com)) \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

**Temptationz Night Club** (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great opengrill food as well as pastas and Caribbean cuisine via N'JOY catering. \$\$

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smok-



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For more info call:  
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## DISH WEEKLY

Continued from previous page

**The Pomegranate** 8614-99 St., 433-8933. European style café with espresso bar, selection of loose teas, Tree Stone baked goods. Light fare, beyond ordinary. \$

**Savoy's Gourmet Health Café** (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

**Steeps** (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

**Sugar Bowl** (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

**Urban Grind** (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

## CANADIAN

**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

**Billiards Club** (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with

EST. 1998

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Irish Pub

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## DISH WEEKLY

Continued from previous page

ing atmosphere. \$\$

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**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

### CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

**David's** (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

### EAST INDIAN

**Jaipur** (3005-66 St., 414-1600) A small establishment with great cuisine. \$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

### EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an

elegant yet comfortable atmosphere. Non-smoking. \$\$

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

**Restaurant Moskow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$, Dinner \$\$.

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

### FRENCH CUISINE

**The Blue Pear** (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at [www.thebluepear.com](http://www.thebluepear.com). Reservations are highly recommended. \$\$\$

**La Boheme** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

**Three Musketeers** (10416-82 Ave., 437-4239) The heart of a French creperie with an adventurous soul! Experience our specials in a unique environment. Non-smoking. \$\$

**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

### GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

**It's All Greek to Me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$\$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

### IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

**Scruffy Murphy's Irish Pub** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional

Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

### ITALIAN

**Allegro Italian Kitchen** (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Eastside Mario's** (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$\$

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

**Italix Ristorante Italiano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food \$\$

**La Spiga** (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

**Piccolino Bistro** (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$\$

**Sicilian Pasta Kitchen** (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$\$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

### JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

**Kyoto** (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrées. Try our tatami rooms. \$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**Nagano Japanese Cuisine** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

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# music



## Pushing twins

Tegan and Sara have turned into more than just another lookalike girl band

BY TERRY PARKER

In a circus full of naughty boys with guitars and Barbie girl singers whose thongs outlast their songs, there's something reassuring about the sight of a pair of 22-year-old twin gals from Calgary drinking in metal bars in New York, stumbling through Halifax casinos at 3 a.m. and generally ripping up North America in a minivan. There's something downright gritty rock 'n' roll about that.

Sara Quin, of Tegan and Sara, calls from Los Angeles with nearly 30 shows behind her in eastern Canada and the United States. On the cover of their latest release, *If It Was You*—a very electric departure from their raw acoustic premier, *This Business of Art*—she's the one on the right.

Now, most of what she and dauntless drummer Rob Chursinoff write in their online tour journal is true. Yes, Sara is fond of swimming when she's had a few late-night beverages. At the Halifax casino two months ago, she and her bandmates sneaked behind the hotel's front desk in the wee hours when staff were absent to try programming one of those card keys to gain access to the indoor pool. But no, the part about breaking the glass door, falling in the pool and barely eluding police pursuit, though laugh-out-loud funny, is pure fiction.

Webcasts, online journals, interactive e-mail, digital pictures from the

tour and downloadable MP3s may take the mystery out of being a rock star, according to a quote Sara read from Beck, but Tegan and Sara, who aren't played much on Much or mainstream radio, depend on the Web to reach their fans. "We're not mysterious. We're the same people who are in our audience," Sara says, in response to superstar Beck. "It's one of our only marketing tools, creating an online environment for our fans."

### Thrilled by Kill and Hille

Back in the mid-'90s, when she was a Calgary high school student and before she moved to Vancouver (where this inclination for tipsy bathing now takes her to the ocean with alarming regularity), she and Tegan enjoyed Our Lady Peace, Smashing Pumpkins and Sloan on the radio. But the music of L7, Biki-



ni Kill, Veda Hille and Kinnie Starr—all big influences on the Prairie pair—was harder to come by. Word of mouth and afternoons spent scouring the indie record stores were her solution to musical monotony. "Bands I liked were not on Much-Music," Sara says. "I found them because I went looking."

Daughters of a single mom who went back to university when she was 30, became a social worker and now counsels teen prostitutes, the twins grew up in a poorer, multi-racial neighbourhood that defies the white-bread Cowtown cliché. Now with a growing legion of fans, from the young *Teen Beat*-reading crowd to mentors like Neil Young, Chrissie

Hynde and the man they're currently touring with in the States, Ryan Adams—he even plays a song with them onstage—Tegan and Sara have made a giant leap from where they were five years ago when they first toured Canada. "We fucking camped!" says Sara incredulously. "It was so different. But it was fun. Now it's a job. It's for real. I'm a doctor and I'm working in a hospital. We have a whole system now. It's a functioning business."

### The only gals on Galliano

Recorded on Galliano Island off the west coast, *If It Was You* was completed in about two months with production from New Pornographer Dave Carswell and John Collins, who produced the New Pornographers' *Mass Romantic*. It was great having breakfast in the waterfront recording studio, watching enormous bald eagles land on the deck, Sara says, musing that she and Tegan were two women in a sea of men. "It seemed every day there was more hair and more empty beer bottles," she recalls.


With Chursinoff, Edmonton-born bassist Chris Carlson and the ladies wailing electric, Friday's show won't really resemble their acoustic gig three years ago in Edmonton when they opened for Andy Stochansky at the Likwid Lounge but were too young to drink. Legally. Sure, the new album is more pop and dwells a bit heavily on love and relationships, but that's just their age talking. The music and the grit oughta be worth the trip. ♡

Tegan and Sara  
With guests • Dinwoodie (U of A) •  
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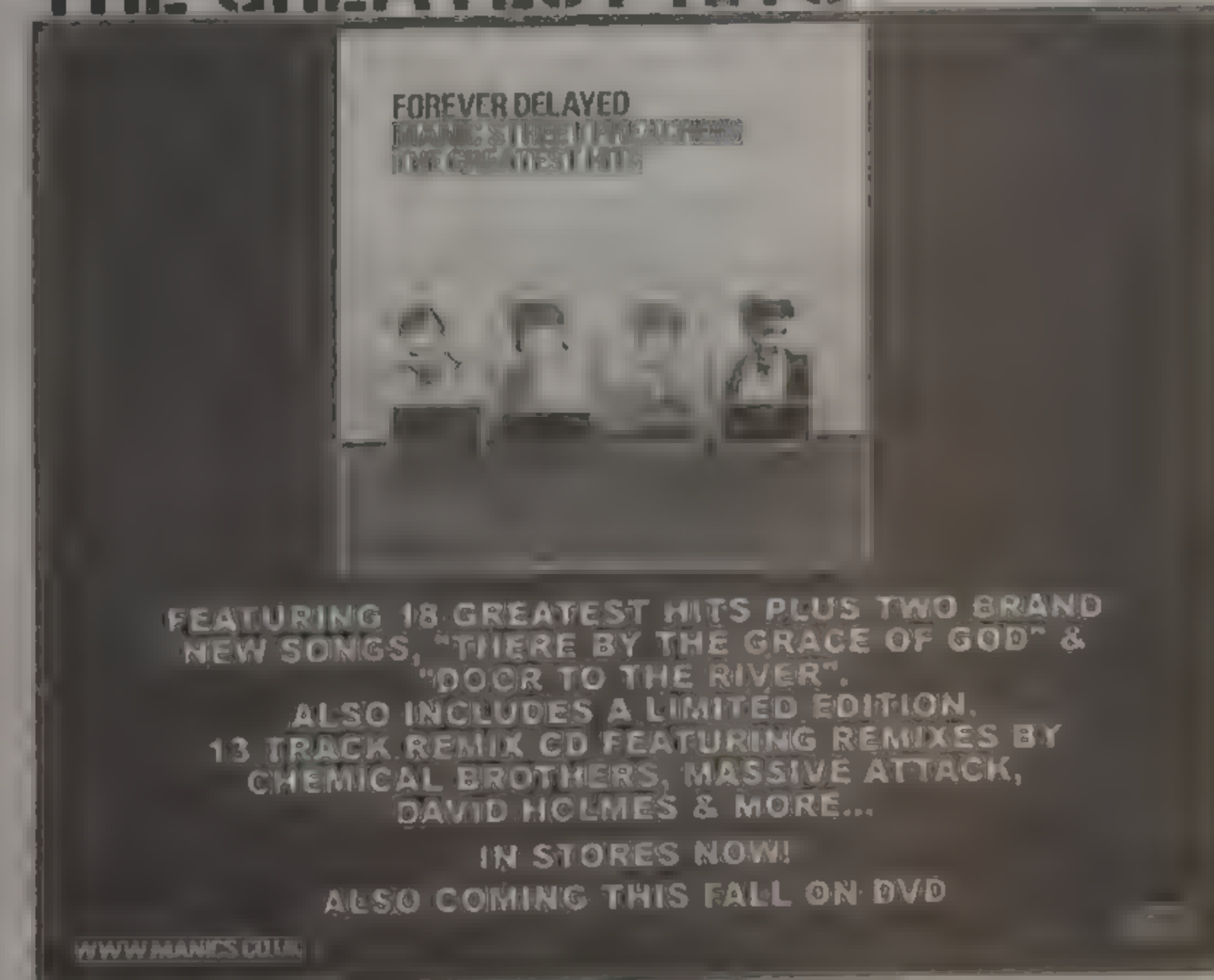
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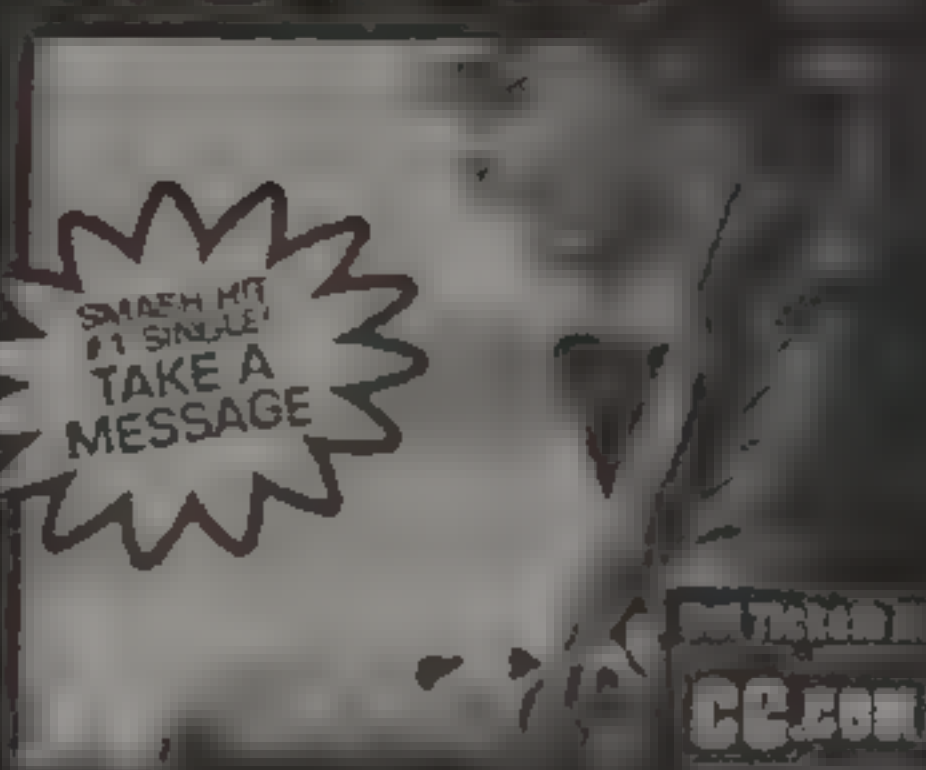
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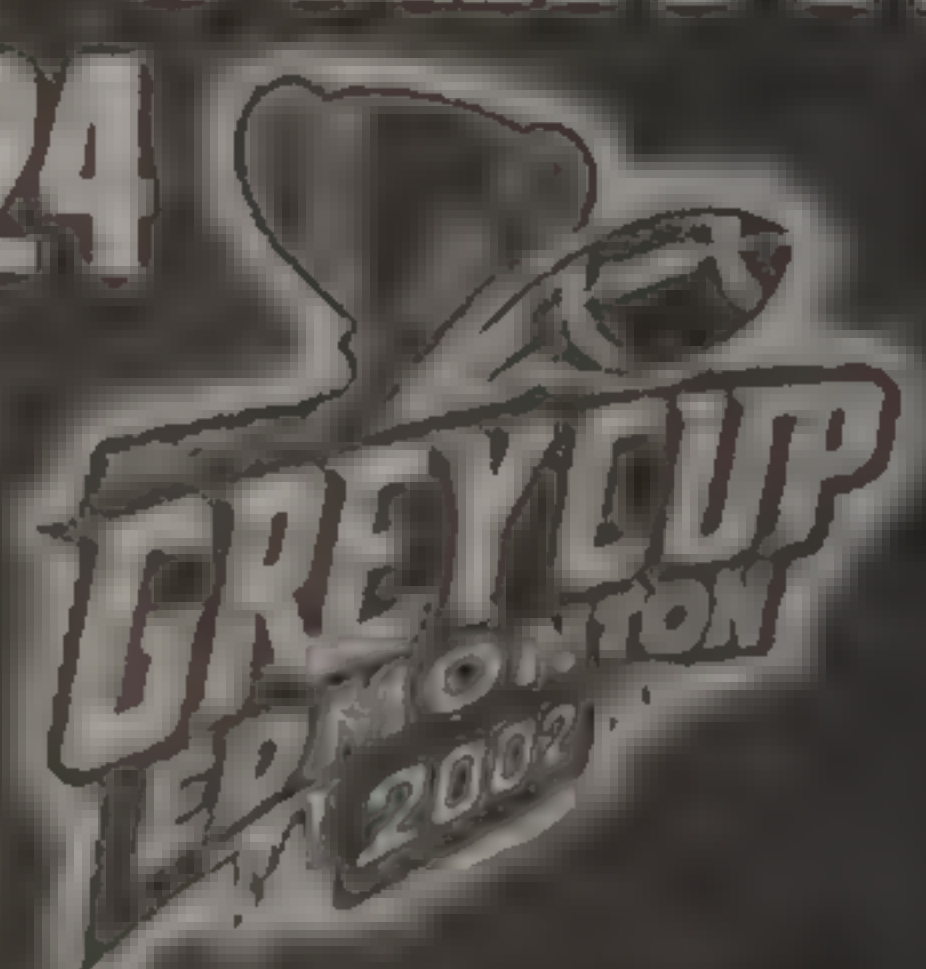
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## MUSIC NOTES



all about  
the local  
scene

BY PHIL DUPERRON

### It takes a village...

**Crystal Plamondon • Festival Place, Sherwood Park • Fri, Nov 8**  
Although Crystal Plamondon has lived in Calgary for the last six years, she hails from a village in northern Alberta that was founded by her great-grandfather and bears her family name. In Plamondon, surrounded by her large family, everybody played music and Crystal was no different. "I just

assumed everyone was like that—that's what we did," she says in her light but distinct French accent.

By the time she was 10, Plamondon had joined her brother's band and before long was playing weddings and dances all over northern Alberta. Her early love of the accordion and fiddle, coupled with her French Canadian/American heritage, led her to play a very made-in-Canada Zydeco music normally associated with the steamy swamps of Louisiana. The first time she played with another Cajun band in Vancouver, they were shocked to find out where she was from. "They couldn't even believe I was from Alberta," she says. "Without even knowing it, my Franco-American influences came out like that. It's just, I guess, a natural thing."

Even though her style has changed slightly over the years to more contemporary roots music, Plamondon's Cajun flavour still sizzles through. In fact, she's been well received in Louisiana, which she considers "quite an honour." Plamondon has just released *Plus de Frontières*—No

*Borders*, her third album. The bilingual disc marks the first time Plamondon has recorded mostly all her own tunes, including two songs dedicated to her children. "I was liking what I was writing, so I'm pretty excited," she says. "That's why this album seems a little more special to me. Every album is special, but this one is all mine."

### The Means machine

**GPHL 2003 Season Kickoff • with No Means No and Whitley Houston • The Rev Cabaret • Sat, Nov 9**

When music is the name of the game, there's no better start to a hockey season than a party with the roughest rockin', hockey-luvin' punks around. No Means No is helping kickoff the fourth season of Edmonton's Green Pepper Hockey League. Although they appreciate the game and the musicians who play, this tour is also a Christmas trip to remind fans that the band's still around, even if their music isn't.

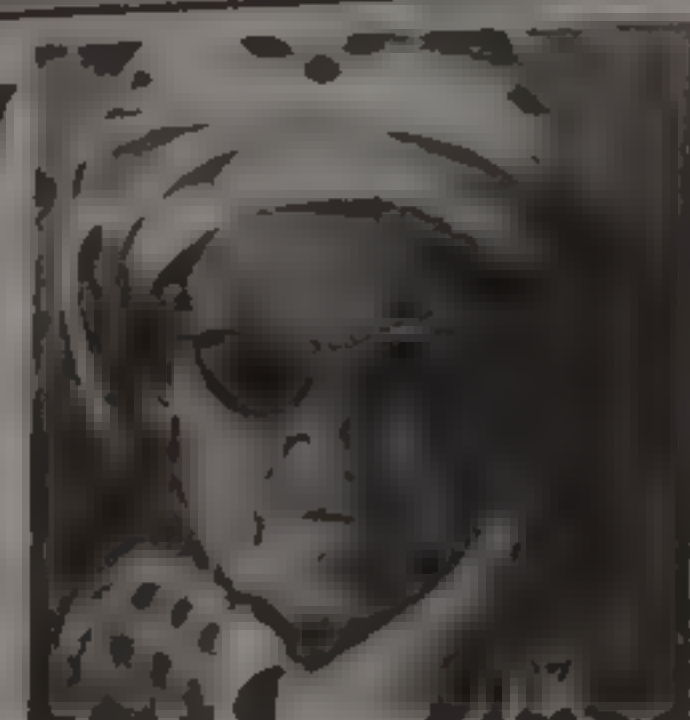
Jello Biafra's Alternative Tentacles label has released No Means No records for the past 15 years, but the band

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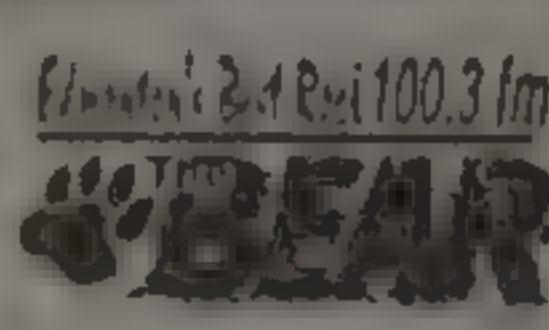
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recently collected their legacy in their back pockets and headed home to Victoria. For fans, this means the Internet and live shows will be the only place to find NMN records. But for bass player Rob Wright and the rest of the band, the split is a preventative measure to ensure they remain in control.

"There wasn't really a disagreement, there wasn't any animosity, it's just that [Alternative Tentacles] has had so much trouble themselves," says Wright. "Jello with his court cases and the trouble he's had with his own bandmates and the Dead Kennedys and stuff. It just ended up being a better idea that we go off on our own and do our own thing and keep it to ourselves and reduce as many of the middle men as possible."

A compilation album is in the works and there are plans to re-release some of their back catalog, but until the business of distribution is settled, No-Means No is basically on hiatus once this short tour is done. So it's hats off to Green Pepper Records founder and Stash Flyers team member Brent Oliver for snagging the band to play at the 2003 GPHL kickoff. With a few tweaks to the league's structure, the first official games went off last week with barely a hitch. "Out of four games, there was a grand total of four penalties, all very minor," says Oliver. Started three years ago as a beer league for bands and their "associates," the league quickly turned into a goon fest with ringers being recruited to weed out the weaklings. After a bench-clearing final last year, Oliver says they've reduced the number of teams and are "trying to keep it as clean as possible. It's not a men's league—it's a drunk league. There's varying skill levels, mostly crappy, and I'd prefer to keep it crappy." —JENNY FENIAK

### Children of the Koan

**Koan • with The Sthematics and Roger • The Power Plant • Sat, Nov 9** For nearly a decade, the members of Koan knew each other through the various cover bands and other projects they played in. But the frustrations of band life and the music business nearly led to each of them calling it quits before they hit upon the lineup that would carry them through to seeing *At Everywhere* released.

It was the last-minute addition of singer Ross Crockett (combined with drummer Francis Mella and bassist Curt Woollard) that was the clincher for Koan's formation in 1998. "It's kind of the band I've always wanted to be in," says guitarist Jeff McLellan. "At our first practice we wrote two songs right off the bat. From day one we really had a chemistry with us four."

Over the next four years the writing team of McLellan and Crockett were hard at work creating a good blend of layered, emotional rock tunes. Because all the members are devoted to other aspects of their lives, Koan didn't take the usual route of criss-crossing the country in a beat-up van to build up their playing and performing skills. But McLellan says their past experience makes up for their lack of touring. "Our level of playing was at a certain height, we didn't really have to worry about it," he says. Instead they put all their energy into recording *At Everywhere* and building up a name for themselves by playing local shows.



McLellan says they started recording the disc themselves two years ago. At first they were just trying to create good demo versions of the songs to take to a professional studio. But Mella had some recording experience and things started going so well they decided to stick with it and see it through on their own. Mella's natural knack for digital recording technology, beefed up with some courses along the way, helped them stay on top of the steep learning curve involved in an independent project. The luxury of working at their own pace more than made up for any technical mishaps (like tracks disappearing after recording them) and the learning process made it all worth while. "It sounds really good," says McLellan. "Some people are surprised to hear we did it all ourselves. We managed to get pretty close to the sound quality we were looking for on our budget."

### 'Scuse me, while I kiss this Guy

**Guy Smith • with Paul Morgan Donald • Riverdale Hall • Sat, Nov 9** Guy Smith has no problem mixing music with politics. A local singer/songwriter and union activist, Smith has played his guitar at many protests and demonstrations in the city, helping raise spirits and awareness through music. Other responsibilities, like raising a young family and putting bread on the table, all the while finding time to devote to the cause, means his music has always taken a back seat. But recently his mother lent him some money to help him realize his dream of recording an album. He took last summer off from work, rounded up some local talent and put together *Red Square Dance*, his debut disc. "If that hadn't happened, I wouldn't have been able to go into the studio," says Smith. "It's something I've wanted to do for a long time."

His friend Tom Murray, Old Reliable's bass player, joined in to give him some advice and soon, "by osmosis," the rest of Old Reliable joined the project. Smith had always played his songs solo before, so he relied on the other musicians to help him build the songs into full arrangements. "What really impressed me was the quality of the musicianship these guys brought to the songs," he says.

People used to hearing Smith deliver rousing protest songs at rallies and marches may be surprised by the mix of

tunes found on *Red Square Dance*. Many of the songs deal with more personal matters than world politics. Smith says he focusses on contradictions in his music—whether it's in relationships or governments—to find their causes. "Politics to me is competing contradictions in society," he says. "How do things continue to happen with so many competing forces? If you can pinpoint those contradictions, you can get down to the root of what it's all about."

### Godiva's lady

**Kelly Alanna • with Trish Wight • Sldetrack Cafe • Wed, Nov 13 at 7:30pm** Kelly Alanna is no stranger to the stage. She's been singing in local bands like Godiva and Rimshot for years, but the release of *All In Good Time* marks her first step into the solo spotlight. "It's so different," says Alanna. "It's strange having the focus all on me." Her debut disc was inspired by the jazz and funky soul music she was creating with Rimshot, and it was recorded and co-written with her bandmates (Greg Johnston on bass, Chris Andrew on keyboards and Lyle Molzan on drums). But because they're all so busy with other projects Alanna decided to make it her solo debut. "I love playing with these guys," she says, "Because they're so good they're very busy. Rimshot doesn't really gig much, but I'll certainly play with them when I can." For the release party, Alanna's sultry voice will be accompanied by the team behind *All In Good Time*, but for future shows she may have to put together a new group.

Alanna says she "scrimped and saved" to pay for six days of recording time at Beta Sound Recorders. She toyed with the idea of a cheaper method but thinks she made the right choice. "I don't regret it at all. I don't regret spending a penny," she says. Even though she heard horror stories about the stress of working in a big studio, it turned out to be a very relaxed, creative environment. "It was an amazing experience. It went by really quickly," she says.

The whole time they were recording, Alanna had her fingers crossed, hoping the month-and-a-half spent painstakingly filling out grant applications would pay off. In the end, the Alberta Foundation for the Arts came through. "I wasn't sure what to expect," she says. "You just ask for the moon and the stars, and hopefully they give you something close to that." ♡

**UPCOMING @ the Rev**

**FRIDAY NOVEMBER 8** TRUE NORTH RECORDING ARTISTS AND PURVIYORS OF STRANGE

**ZUBOT & DAWSON**

with RADIOGRAM & JONATHAN IN

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**WASAB COLLECTIVE**

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**THURSDAY NOVEMBER 14**

**VEDA HILL**

& HER SKILLED AND DEVOTED BAND

AARON BOOTH & HIS BAND

TIM BALASH & BRENT OLIVER

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**DIRECTION GRAVITY COLLECTIVE**

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# MUSIC WEEKLY

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For a FREE listing, fax 426-2889 or  
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Deadline is 3pm Friday.

## ALTERNATIVE

**DINWOODIE LOUNGE** U of A Campus, 2nd Fl., Students' Union Building, 451-0000. FRI 8 (8pm): Tegan and Sara. TIX \$14 adv. @ TicketMaster; \$18 @ door. SAT 23 (7pm door; 8pm show): Martin Sexton, Colleen Sexton. All ages show. TIX \$27.50 @ TicketMaster.

**NEW CITY LIKWID LOUNGE** 10079 Jasper Ave., Paladium Building, 413-4578. FRI 22: Inquisition Party, Horror Film Fest. Fundraiser. FRI 29: Choke.

**REV** 10030-102 St., 423-7820. FRI 8 (9pm): Zubot and Dawson, Radiogram, Jonathan Inc. TIX \$8 adv., \$12 @ door. SAT 9 (8:30pm door; 9:30pm show): No Means No, Whitey Houston. TIX \$15 adv. Licensed event. THU 14: Veda Hille and Band, Aaron Booth and Band, Mark Davis. TIX \$8 adv., \$10 @ door. SAT 16: Directions, Gravity Collective. TIX \$7 @ door.

**STARS SPORTS MUSIC BAR** 10545-82 Ave., 434-5366. THU 7 (9pm door; 9:30pm show): Fat Dave, Snak Pak, Luchbox. FRI 8-SAT 9 (9pm door; 9:30pm show): Shawny

McNasty, Molten Metal Mayhem.

## BLUES AND ROOTS

**THE ATLANTIC TRAP AND GILL** 7704-104 St., 432-4611. •Every THU (9pm): Open mic. FRI 8-SAT 9: Goobie's Junction. FRI 15-SAT 16: Acoustoholics.

**BAR-B BAR AND GRILL** 4249-23 Ave., 461-2244. FRI 15-SAT 16 (9pm-1am): Mr. Lucky (blues, boogie, R&B). No cover.

**BILLY BUDD'S** 9839-63 Ave., 438-1148. SAT 9: All the Rage in Dallas.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 9: Petunia (from Toronto). SAT 16: Tanyss Nixi.

**BLUES ON WHYTE** Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 7-SAT 9: Brent Parkin. No cover Sun-Thu. \$3 cover Fri and Sat. SUN 10: House Party Blues Band. MON 11-SAT 16: Texas Flood. SUN 17: House Party Blues Band.

**CAPITOL HILL PUB** 14203 Stony Plain Rd., 454-3063. FRI 8-SAT 9: The New Old Boys.

**DUSTERS** 6402-118 Ave., 474-5554. •Every THU: Open stage w/Juke Joint. FRI 8-SAT 9 (9pm-1am): Mr. Lucky (blues, boogie, R&B). No cover.

**FILTHY McNASTY'S PUBLIC HOUSE** 10511-82 Ave., 432-5224. •Every SUN: Open stage hosted by Mike Caton. •Every MON: Metal Mondays hosted by the Bear's Yukon Jack. •Every WED: Boogie Nites.

**FLYBAR** 10314-104 St., 421-0992. •Every MON (9pm-12): Open stage.

**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music.

**O'BYRNE'S** 10616 Whyte Avenue, 414-6766. •Every WED (9:30pm): Chris Wynters of Captain Tractor and guests. No cover. •Every MON: Industry nights: Suchy Sisters.

**RIVERDALE HALL** 9231-100 Ave., 970-4926. SAT 9 (7pm door): Guy Smith (singer/songwriter and political activist) CD release party. TIX \$10; \$20 admission and CD.

**SCRUFFY MURPHY'S IRISH PUB** Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.

**SECOND CUP** 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

**SECOND CUP AT CALLINGWOOD** Callingwood Square, 6825-177th St., 486-1999. Every Wed (8pm): Open Stage hosted by Richard Monkman and Erroll Zastre.

**SEEDY'S** 10314-104 St., 421-0992. FRI 8: Grand opening: The Krazy 8's (rockabilly).

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All ages event, kids welcome. No cover. •Every SUN (8pm): Sunday Night Live:

Punchline Scramble! The Con. Game Show. THU 7 (9:30pm) From a Small Planet. \$4 cover. (10pm): Tony D. Band. \$6 cover. (10pm): King Muskafa. \$6 cover. (10pm): Rotting Fruit, Punchline Scramble, DJ Dudeman. \$6 cover. MON 11 (9:30pm): The Three Kings. No cover. TUE 12: Early show (7pm door; 8pm show): Wave. Late show (9:30pm): The Three Kings. No cover. WED 13: Early show (7pm): Kelly, Alanna (CD release celebration). \$4 cover. Late show (9:30pm): The Three Kings. No cover. THU 14-SAT 16 (10pm): Debbie Davies Band. TIX \$12 Fri Sat. Adv. tickets @ Sidetrack. SUN 17 (8pm): Sunday Night Live: Mustard Smile, Punchline Scramble, DJ Dudeman. \$6 cover.

**SPORTSMAN'S CLUB** 4708-75 Ave., 413-8333. SAT 16 (9:30pm-1:30am): Recollection Blues Band. No cover.

**ST THOMAS CAFÉ** 44 St. Thomas, 458-8225. •First THU (7:30-11:00pm) ea. month: Acoustic stage hosted by Penny and Jim Malmberg. •Every FRI: Jazz Night

**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. •Every SUN (2-5pm): PROxyBOY (live electronic). •Every SUN (8:30pm): Brett Miles presents Rise. Inspirational instrumentals (pass the hat). FRI 8 (9:30pm): The Scott Nolan Band (folk country). \$5 cover.

**TIM'S GRILL** 7106-109 St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier. FRI 8 (9:30pm): D. Blue Groff. No cover.

**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave. 436-1554. FRI 8 (7:30pm): sign-up starts @ 7pm: Open Stage. TIX Free non-members \$3.

## CLASSICAL

**CONVOCATION HALL** U of A Campus, 492-0601, 420-1757. SAT (8pm): Early Music Voices: Julie Har Janet Youndahl (sopranos), Victor Cuelho (lute).

**EDMONTON OPERA** Jubilee Auditorium, 11455-87 Ave., 429-1000. SAT 9 (8pm); TUE 12, THU 14 (7:30pm): Don Pasquale by Donizetti. TIX @ TicketMaster. Performed with the Edmonton Symphony Orchestra. Sung in Italian with English superlibretto.

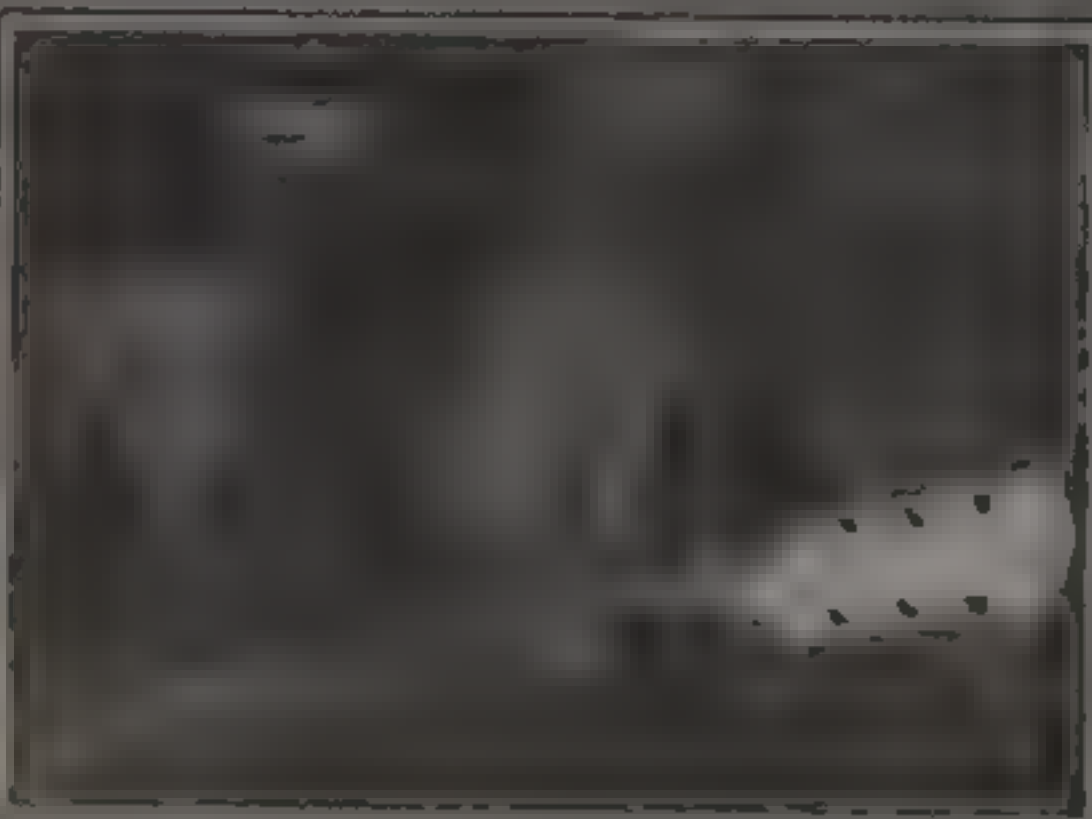
**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 15-SAT (8pm): The Pops: Helen Reddy. David Hoyt (conductor). TIX start at \$22, student and senior discounts available.

**MCDUGALL UNITED CHURCH** St., one block South Jasper Ave., 461-4964. WED 13 (12:10-12:50): Music Wednesdays at Noon: J.C. Jones and Read (trombones). Free. •420-1757. SAT 16: Mourning to Joy I Conisti. TIX @ the Square.

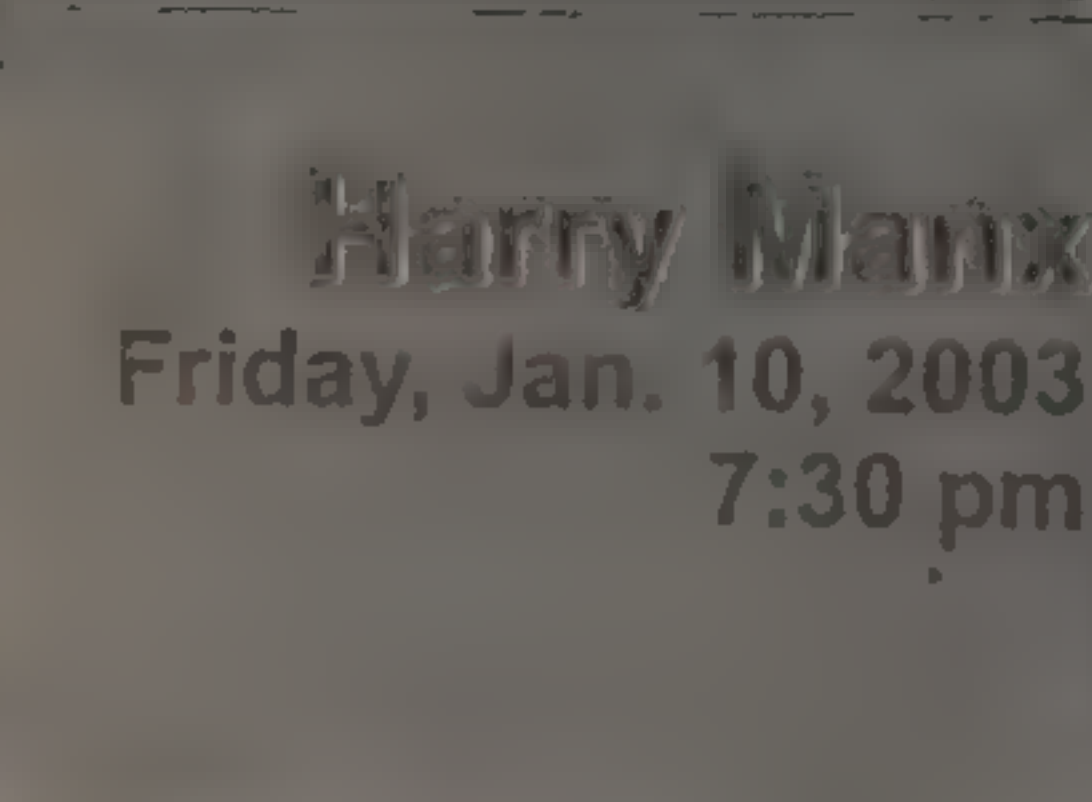
**MUTTART HALL** Alberta College Campus, 423-6230, 420-1757. SAT (8pm): Fall Music Festival 2002 Feature recital.

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St., 420-1757. SUN 10 (3pm): Baroque Chamber Music Treasures: Alberta Baroque Ensemble featuring Susan Flook, Ann McDougall nad Heather Bergen (violins).

## Festival Place Has the BLUES



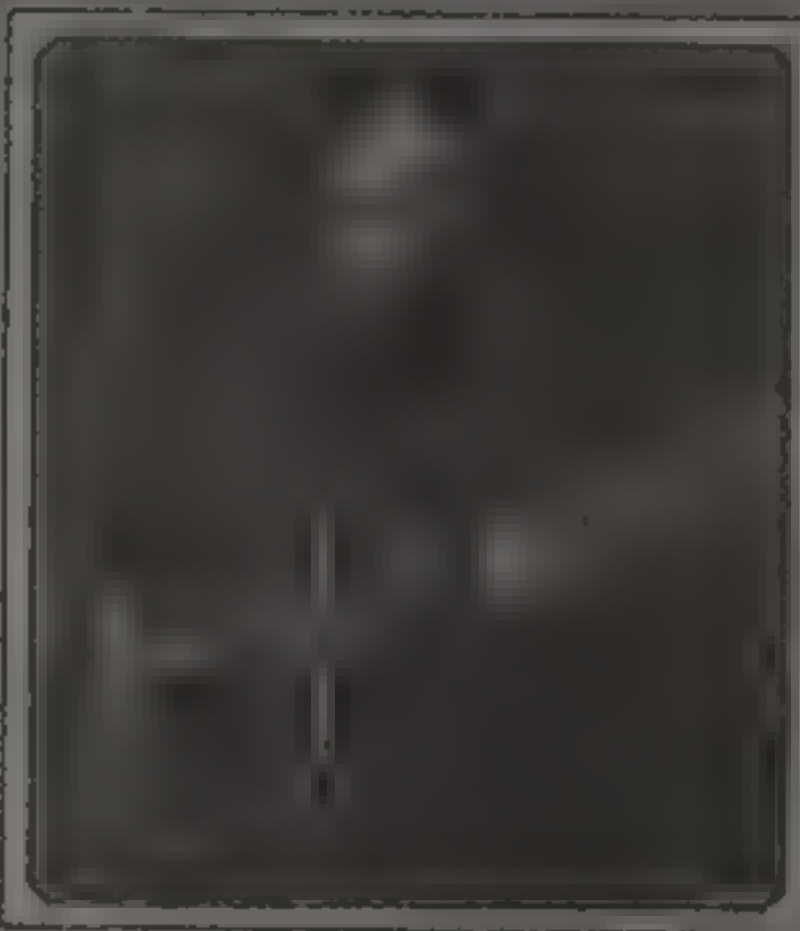
**Big Bill Morganfield**  
Friday, Nov. 15, 2002  
7:30 pm



**Harry Manx**  
Friday, Jan. 10, 2003  
7:30 pm



**Guy Davis**  
Sunday, March 16, 2003  
7:30 pm



**VUEWEEKLY**

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**Festival Place**  
Sherwood Park

**Festivities**



**MUSIC WEEKLY**

Continued from previous page

Paul Schieman (oboe), Colin Ryan (tello), Stillman Matheson (harpsichord and organ). TIX \$22 adult, \$17 student/senior, \$5 children under 12 @ X on the Square.

**GEORGE'S ANGLICAN CHURCH** 1733-87 Ave., 944-4209. SAT 16 (8pm): VIVACE (Very Interesting Variety of Chamber Music Ensemble) present from Mozart To Mozetich. Kathleen Schoen (flute), Thomas Schoen (violin), Marian Moody (viola), Diana Nuttall (cello). TIX \$12, \$8 senior, \$5 student, \$25 family @ the Gramophone, @ door.

**WINSPEAR CENTRE** 4 Sir Winston Churchill Sq., 428-1414, 420-1757. SUN 10 (3pm): Pipeworks and Brass: Richard Eaton Singers Leonard Ratzlaff (conductor), Jeremy Spurgeon (organ), Ergon Brass Ensemble. TIX \$18-\$24 @ TIX on the Square, Winspear box office. MON 11 (8pm): In Memoriam: Asor Piazzolla: Presented by Metamorphosis. Featuring Antonio Peruch (accordion), and tango dancers. TIX @ TicketMaster, Winspear Centre.

**CLUBS**

**BARRY T'S GRAND CENTRAL STATION** 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/DJ Damian. •Every SAT: '80s night w/DJ Damian.

**DEVLIN'S MARTINI BAR** 10507-82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out

**FORTY-FOUR MAGNUM CLUB** 8318-144 Ave., 475-8702. •Every SAT: Open Stage Jams. All bands, singers and musicians welcome.

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: DJ Steve.

**GAS PUMP** 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

**GREENHOUSE NIGHTCLUB** Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.

**THE JOINT** WEM, 486-3013, 451-8000. •Every SAT: Power 92 live on location. SUN 10: DJ Baby Uy, MC RG. TIX \$10 adv. @ Underground. Semi formal. No minors.

**NASHVILLE'S ELECTRIC ROADHOUSE** WEM, 489-1330. Top 40, country and dance music. SUN 10 (8pm): Edmonton's premier young adult party: Urban Metropolis Sound Crew DJ Ice, Kwake. TIX \$10 adv. @ Underground, Colorblind.

**THE ROOST** 10345-104 St., 426-3150. THU: Charity Show night. Different show every week w/DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro and guests. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show w/DJ Jazzy.

**CONCERTS**

**ALBERTA COLLEGE CONSERVATORY OF MUSIC** 10050 MacDonald Dr., 423-6230. •WED, Nov. 13-FRI, Nov. 15 (1-4pm and 6-9pm; SAT, Nov. 16 (9am-12pm and 1-4pm): Annual fall music festival. •THU, Nov. 21 (7pm): Final concert. Free.

**THE ALBERTA ROOTS MUSIC SOCIETY** Bonnie Doon Community Hall, 9240-93 St., 420-1757. •SAT, Nov. 16: Tom Phillips, Men of Constant Sorrow (CD release concert), Ranger Creek Wranglers. TIX \$12 adv. @ Blackbyrd Myoozik, Clea's Bookshop, Myhre's Music, Sound Connection, TIX on the Square. \$15 @ door. •SAT, Dec. 14: John Henry CD Prequal concert. Adv. tickets @ Blackbyrd Myoozik, Clea's Bookshop, Myhre's Music, Sound Connection, TIX on the Square.

**ARDEN THEATRE** 5 St. Anne St., St. Albert, 459-1542. •FRI, Nov. 15 (7:30pm): Laura Love Duo. TIX \$22.50. •FRI, Dec. 13 (7:30pm): Winter Harp. TIX \$23.50.

**FESTIVAL PLACE** 100 Festival Way,



Environment means a lot to Dayna Manning. A native of Stratford, Ontario, the singer/songwriter picked up a flat for the dramatic. Her sophomore album for EMI, *Shades*, was recorded in the same room at L.A.'s Ocean Way Studios as the Beach Boys' *Pet Sounds*. Winding, song places like this, in the company of people like producer Jim Scott (who did Tom Petty's *Wildflowers* record), is a matter of going with the flow. "It was unbelievable," she says of the session, where she worked with a crack group of session players that seemed to get everything right the first time around. "Working in a place like that made me want to rise to the occasion. You can catch her when she opens for Remy Shand at Red's on Wednesday.

Sherwood Park, 449-3378, 451-8000.

•FRI, Nov. 8 (7:30pm): Crystal Plamondon (CD release celebration). TIX \$22 cabaret, \$19 theatre seating. •FRI, Nov. 15 (7:30pm): Big Bill Morganfield (blues). TIX \$22 cabaret, \$19 theatre seating. •SAT, Nov. 16 (2 or 5:30pm): Kidstock with Teletubbies, Arthur, Clifford and Blues Clues. TIX \$14 adult, \$10 children. •FRI, Nov. 22 (7:30pm): The Fables (Celtic rock). TIX \$28 cabaret; \$26 theatre seating. •Telus Theatre. SUN, Dec. 8 (2pm): Festival Singers. TIX \$10 adult, \$8 children/senior. •SAT, Dec. 14 (7:30pm): A Celtic Christmas: The McDades (Celtic). TIX \$22 cabaret; \$19 theatre seating.

**FULL MOON FOLK CLUB** St. Basils Cultural Centre, 10819-71 Ave., 420-1757. •FRI, Nov. 15: The Codependents. TIX \$16 @ door, children under 12 half price (at the door only). Adv. tickets @ TIX on the Square, Southside Sound. •FRI, Nov. 29: Eric Bibb. TIX \$16 @ door, children under 12 half price (at the door only). Adv. tickets @ TIX on the Square, Southside Sound.

**HORIZON STAGE** Spruce Grove, 962-8995. •FRI, Nov. 8 (7:30pm)-Nov. 9 (2pm): Big Band Sounds of WWII. TIX \$20 adult, \$15 student/senior. •SAT, Nov. 16 (7:30pm): Gary Fjellgaard and Valdy. TIX \$20 adult,

\$15 student/senior. •TUE, Dec. 3 (7:30pm): John Gracie Christmas Concert Tour. TIX \$20 adult, \$15 student/senior.

**IRISH CLUB** 12546-126 St., 453-2249. •WED, Nov. 27 (8pm): Celtic duo Martin Hayes (fiddle) and Denis Cahill (guitar). TIX \$18 adv., \$22 @ door.

**JUBILEE AUDITORIUM** 11455-87 Ave., 451-8000. •MON, Nov. 18-TUE, Nov. 19 (7pm door; 8pm show): Blue Rodeo, the Sadies. TIX \$34.50, \$39.50 @ TicketMaster. •SUN, Nov. 24 (7pm doors; 8:30pm show): John Prine, Todd Snider. TIX \$34.50, \$42.50, \$49.50. •SAT, Nov. 30: Rita MacNeil and Men of the Deepes.

**LONGRIDER'S** 11733-78 St., 479-7400. •FRI, Nov. 15-SAT, Nov. 16: Helix. TIX \$8 adv. •SAT, Nov. 30: Prism. TIX \$8 adv. •FRI, Dec. 6-SAT, Dec. 7: Kenny Shields and Streetheart, Face First. TIX \$15 adv.

**NORTHERN LIGHTS FOLK CLUB** Queen Alexandra Community Hall, 10425 University Ave., 461-8828. •SAT, Nov. 9: Bill Henderson. •SAT, Nov. 23: Lynn Miles, Patsy Amico, Brian Gregg. TIX \$14 adv. @ Myhres Music, Acoustic Music Shop; \$16 @

SEE NEXT PAGE

**SMIRNOFF'S REVOLUTION SUN NOV 10 PARTY**


  
**NOV 21**  
 MY SISTER OCEAN  
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| NOV 14 - 16 TONY PORTER   | NOV 15 & 16 DERRICK SIGURDSON |
| WEST MALL                 | DOWNTOWN                      |
| NOV 7 - 9 DAVE HIEBERT    | NOV 7 - 9 T&A                 |
| NOV 11 - 16 RICHARD BLAZE | NOV 12 - 16 JIMMY WHITEHEAD   |



**MUSIC WEEKLY**

Continued from previous page

door.

**NORTHLANDS AGRICOM** 451-8000. SAT 16: Bar None: Chad Klinger. Presented by the University of Alberta Agricultural Club.

**PROVINCIAL MUSEUM** 12845-102 Ave., 420-1757. •SAT, Nov. 9 (7:30pm): The Heartwood Folk Club, Jez Lowe and the Bad Pennies. TIX \$18 @ TIX on the Square.

**RED'S WEM**, 481-6420, 451-8000. •SAT, Nov. 9: Pain Killer (Tribute to Judas Priest). TIX \$4 adv., free before 9pm. •WED, Nov. 13 (7pm door): Remy Shand. All ages event. •SAT, Nov. 16: David Wilcox.

**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave., 436-1554. •FRI, Nov. 22 (8pm): Andrea House, Ben Sures, Confluence. TIX \$10 adv., \$12 @ door. Uptown Folk Club memberships \$10 @ door. •FRI, Dec. 6 (8pm): Christmas Dance: Boys of Beaverhill, Almost Leather Band. TIX \$10 adv., \$12 @ door.

**WINSPEAR CENTRE** 4 Sir Winston Churchill Sq., 102 Ave., 99 St., 428-1414. •FRI, Nov. 8 (8pm): World at

Winspear Series: Eastern Sounds: Silk Road Music, Khac Chi Ensemble and Safa (Vancouver's world music bands). TIX start at \$28 @ Winspear box office. Ticket discounts available when purchased as a series package. RUSH tickets 50% off @ TIX on the Square. •SAT, Nov. 9 (7:30pm): Ukrainian Male Chorus with John Stetch (jazz piano), Luba and Ireneus Zuk (piano duo). TIX \$20 @ Ukrainian Bookstore, Winspear box office. •SUN, Nov. 10 (8pm): Pavlo and his band. TIX \$28 adult, \$24 student/senior. •WED, Nov. 27 (8pm): World at Winspear Series: Afro-Cuban All Stars (multi-generational 20-piece big band project from Cuba). •MON, Dec. 2: The Huron Carole. •WED, Dec. 11: John McDermott.

**COUNTRY**

**WILD WEST SALOON** 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons.

**JAZZ**

**FOUR ROOMS RESTAURANT** Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 7: Charlie Austin Trio. FRI 8-SAT 9: iBomba! THU 14-FRI 15: The Alterations Trio featuring Bob Tildesley. SAT 16: Kelly Budnarchuk Trio.

**FOUR ROOMS RESTAURANT** 28 Mission Ave., St. Albert, 460-6688. FRI 8-SAT 9: 11 O'Clock Songs. FRI 15-SAT 16: Jeff Hendrick Tiro.

**THREE MUSKATEERS** 10416-82 Ave., 437-4239. THU 7, 14, 28 (8:30-11:30): Soma Trio.

**YARDBIRD SUITE** 10203 Tommy Banks Way, 432-0428, 451-8000. •Every TUE (8pm door): Jam sessions. FRI 8-SAT 9 (8pm door; 9pm show): Sandro Dominelli Quartet, Ben Monder, Chris Tarry, Kent Sangster. TIX \$14 member, \$18 guest. TUE 12 (8pm door; 9pm show): Martin Walters. TIX \$2. FRI 15 (8pm door; 9pm show): Kate Hammett-Vaughan Quintet. TIX \$8 member, \$12 guest. SAT 16 (8pm door; 9pm show): Möbius Quartet. TIX \$5 member, \$9 guest.

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 8: (8pm-midnight): Rhonda Withnell Trio. \$5/person min. charge.

**PIANO BARS**

**JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave., 732-4583. FRI 8 (7:30pm): Classical and contemporary piano featuring Gilbert Gan. WED 13 (9:30pm): Late nite jazz featuring Graham J.

**LION'S HEAD PUB** Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 7-SAT 9: Doug Stroud. MON 11-SAT 23: Todd Reynolds.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 7-SAT 9: Cal Collette. THU 14-SAT 16: Tony Poirer.

**SHERLOCK HOLMES DOWNTOWN** Rice Howard Way, 10012-101A Ave., 426-7784. THU 7-SAT 9; TUE 12-SAT 16: Jimmy Whiffen.

**SHERLOCK HOLMES WEM** Bourbon St., W.E.M., 444-1752. THU 7-SAT 9: Dave Hiebert. MON 11-SAT 16: Richard Blaze.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. FRI 8-SAT 9: Boom Boom Kings. FRI 15-SAT 16: Derick Sigurdson.

**POP AND ROCK**

Also see Club Weekly on page 36.

**FATBOYZ LOUNGE** 6104-104 St., 437-3633. FRI 8 (9pm-1am): The Hoffman-Brown Band.

**THE FOX AND HOUNDS** 10125-109 St., 423-2913. FRI 8: Las Vegas Crypt Keepers, Amoeba, Ego Trip. SAT 9: Stutter Kiss, Timeless, Less Than Alive. FRI 15: Nothing At All, Por-Nada, Toss Pots. SAT 16: Lure, Blind and Torn, Leto.

**HIGHRUN CLUB** 4926-98 Ave., 440-2233. FRI 8-SAT 9: Recollection Blues Band with Audrey Lidster. FRI 15-SAT 16: Stone Merchants.

**HONEST MUR'S BAR AND GRILL** 8937-82 Ave., 463-6397. •Every THU/FRI: Live bands.

**IRON HORSE** 8101-103 St., 438-1907. THU 21: My Sister Ocean, The Ozzy Osmonds.

**J.J.'S PUB** 13160-118 Ave., 451-9180. FRI 15-SAT 16: Barking Spiders (rock).

**KINGSKNIGHT PUB** 9221-34 Ave., 433-2599. THU 31: Chunk. THU 7: Connors Road. FRI 8-SAT 9: Silly Wrabbit. THU 14: Crushing Jane. FRI 15-SAT 16: Face First.

**LONGRIDER'S** 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT: Top 40 country, dance, classic rock. •Every THU: Thirsty Thursday w/DJ Doc Lou.

**OTTEWELL PUB** 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands.

**POWER PLANT** U of A Campus. SAT 9 (8:30pm door): Koan (CD release party), The Schematics, Roger. TIX \$6 @ door. All events are no minors.

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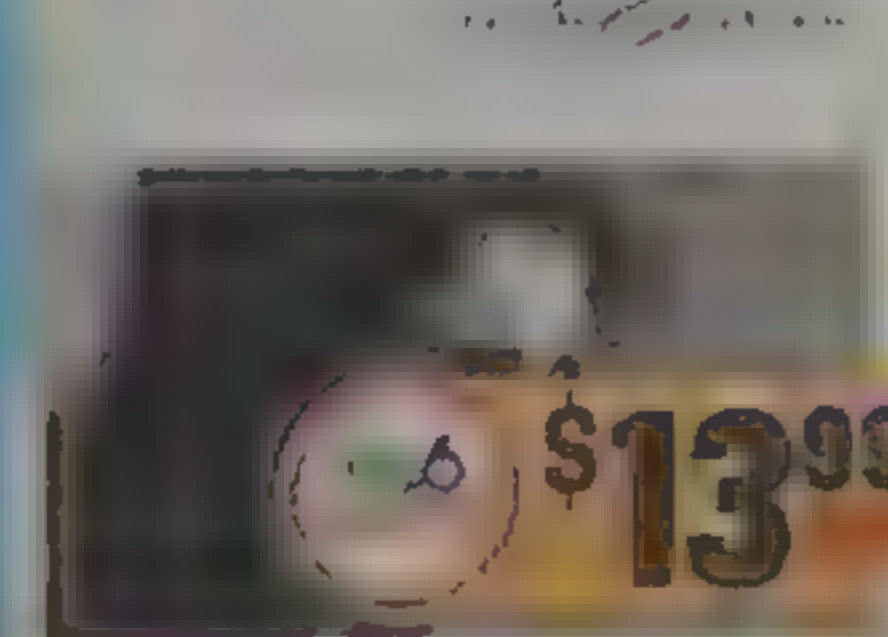
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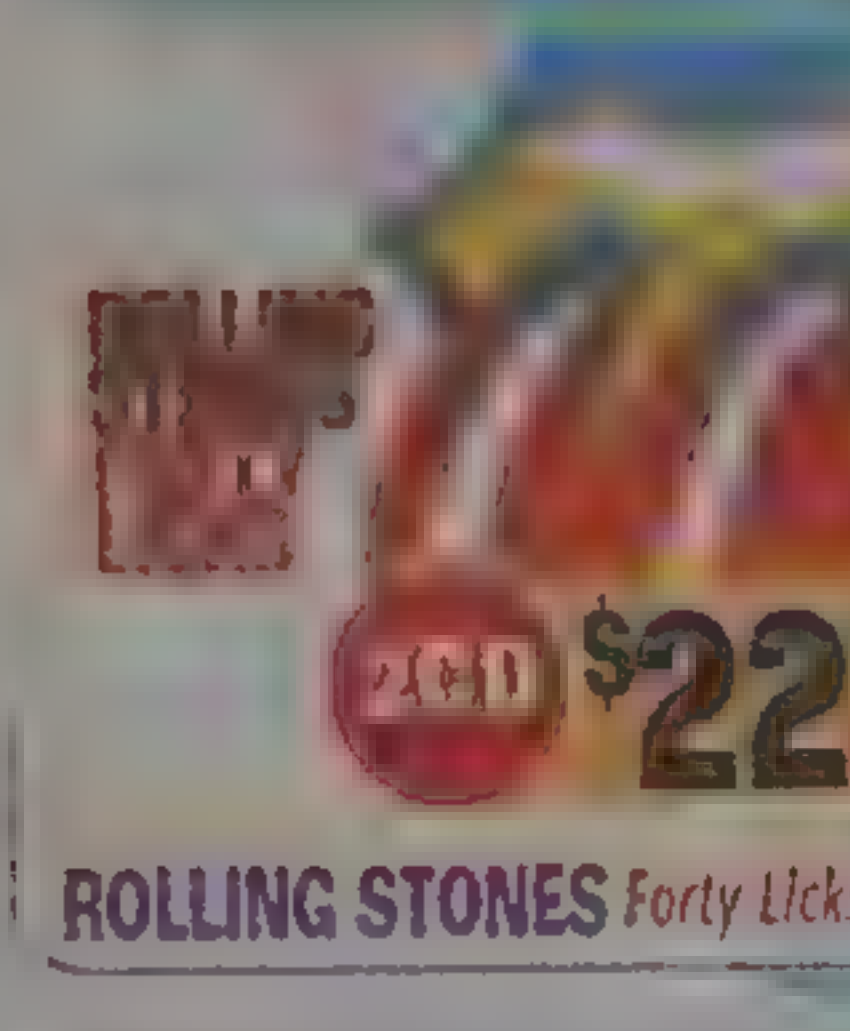
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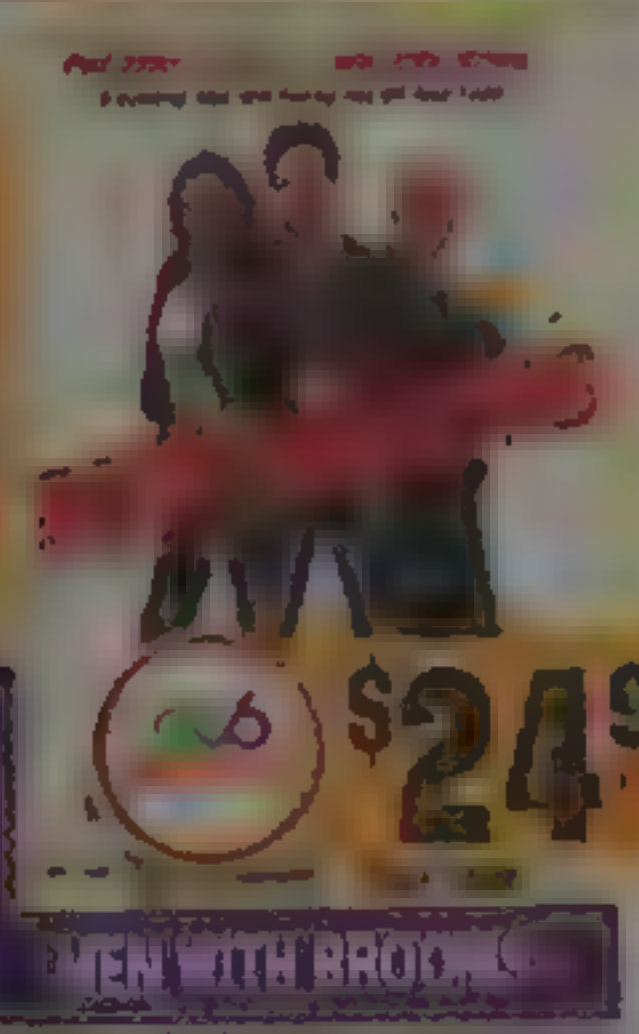
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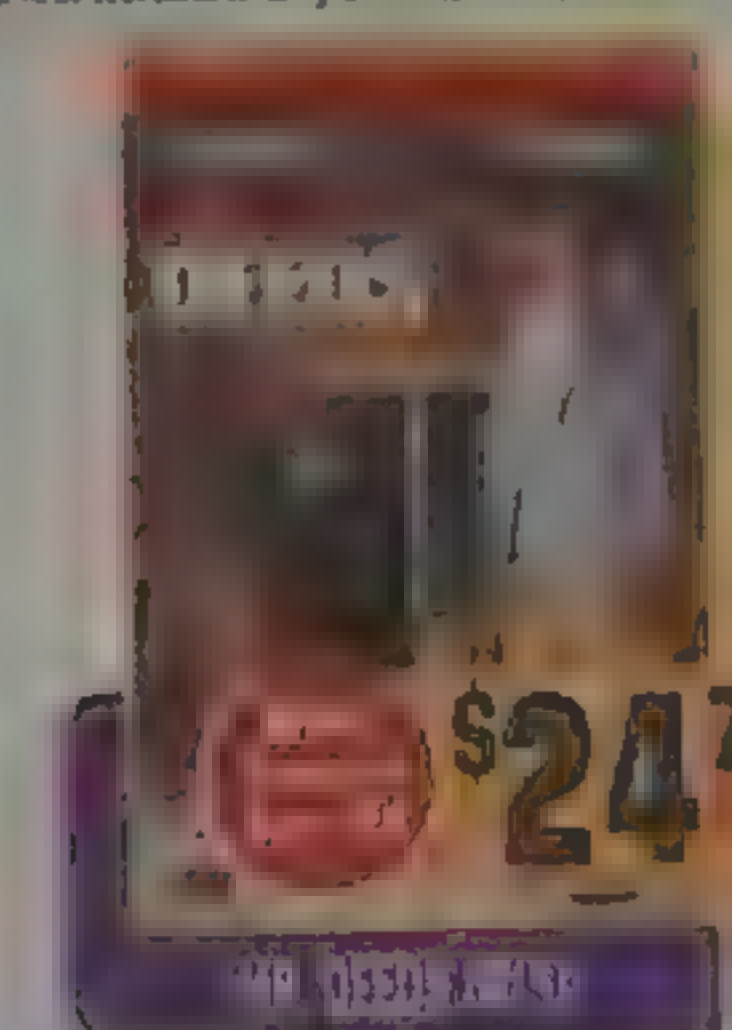
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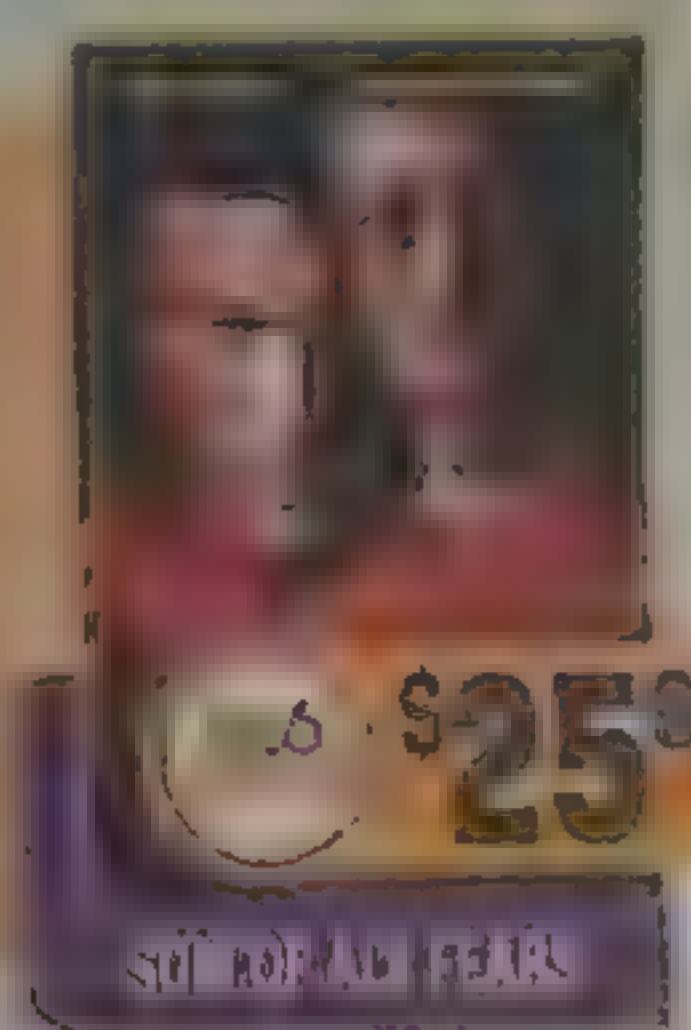
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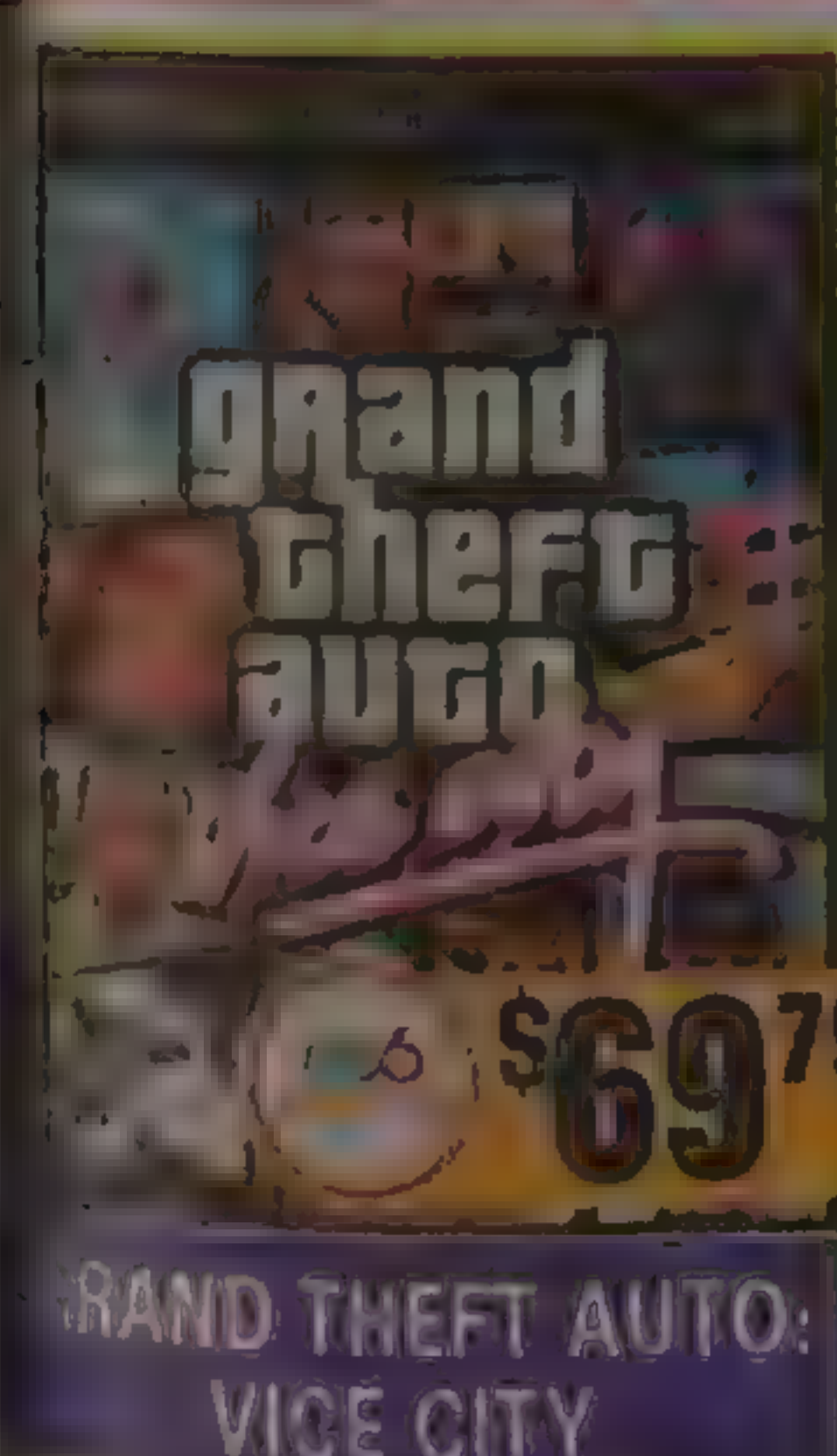


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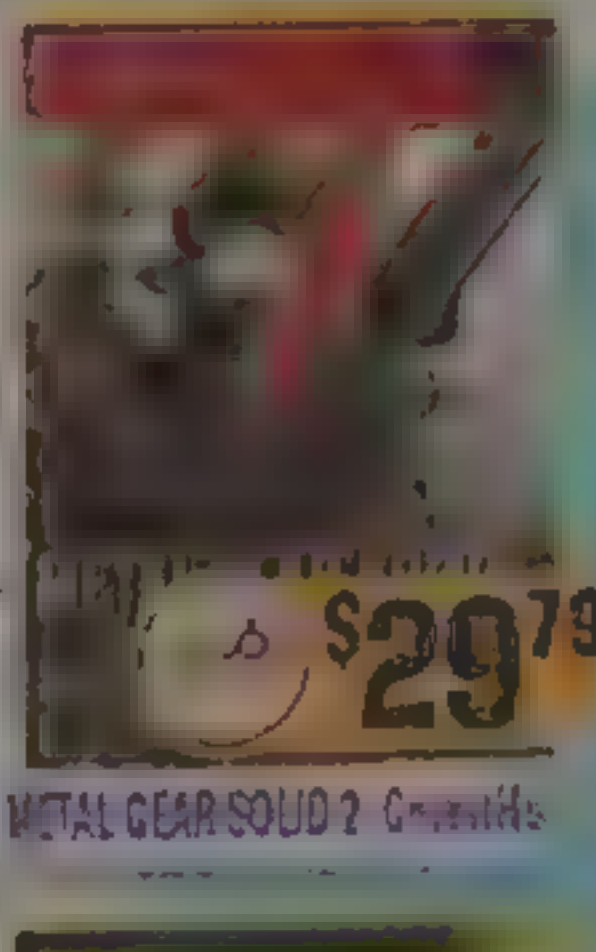
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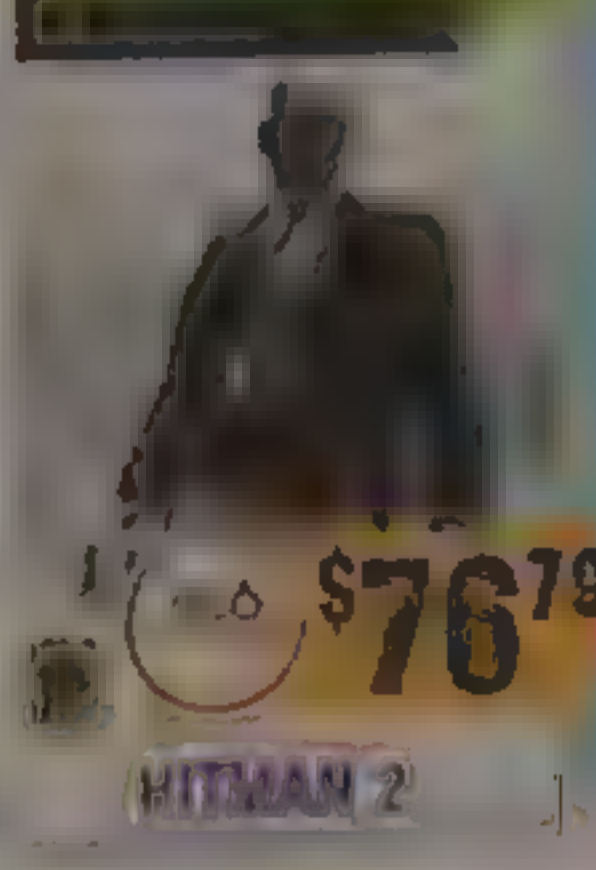
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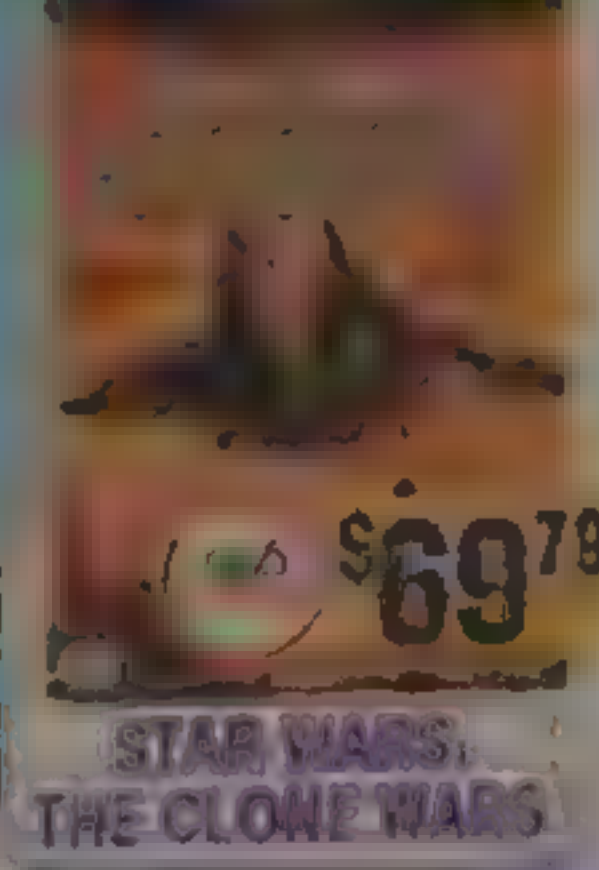
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# CLASSICAL NOTES

inside the concert halls

By ALLISON KYDD

et 17

issue goes to print, violinist Jessi-  
nebach is presumably back in  
York, where she studies with Pin-  
ukerman and Patinka Kopec. But  
bach recently upped the ante in  
ve affair with Edmonton audi-  
by giving another spirited and  
ent performance with the ESO at  
inspear Centre. Unfortunately,  
en the talented Edmonton/inter-  
nal 17-year-old could raise the  
ainment value of last week's con-  
om impressive to exciting.

much of the responsibility rests with  
Canadian conductor Victor Feld-  
who was stately and competent  
ing Linnebach, the orchestra and  
Camera Singers, yet lit no sparks.  
is fault, perhaps, but it's foolish to  
audiences to be satisfied with  
juice when they are used to  
pagne. There is a place for affec-  
regard—and Feldbrill has earned  
uring his 60-year career—but cen-  
age may not be that place.

The most passionate part of Feld-  
brill's performance was his political  
statement at the end of the concert. He  
questioned whether a fine city could  
exist without a symphony orchestra.  
This was timely intervention, as the  
bankruptcy of the Calgary Philharmonic  
Orchestra has made everyone nervous.  
Last year the ESO followed the lead of  
the CPO by going on strike a few  
months later. So far this season it looks  
as if we're not following the leader  
again, but as Feldbrill said, it's individu-  
als who make the difference by support-  
ing the orchestra and putting pressure  
on governments to do the same.

Though the evening's music didn't  
ignite the audience, there was much to  
admire. Even before Linnebach confi-  
dently attacked the technically-demand-  
ing Sibelius *Violin Concerto in D minor*,  
the Da Camera Singers, Edmonton's vet-  
eran chamber choir (formed in 1961),  
proved it could hold its own. The work  
in question was Felix Mendelssohn's set-  
ting of *Psalm 114*. Though the choir  
seemed intimidated for a bar or two,  
when it found itself, it had no difficulty  
maintaining momentum and being  
heard, whether in meditative interludes,  
a *capella* section, wonderful contralto  
lines or splendid climax.

The concert finished with Ludwig  
van Beethoven's *Symphony No. 5 in C  
minor*. Here the lack of excitement was  
most apparent, though the orchestra  
played purposefully, and there was some  
beautiful section work, such as the viola  
openings, the French horns, oboe and  
flute solos. Instruments like the contra-  
bassoon and piccolo also came into the  
picture, if only for a few bars. Orchestras  
must feel extra pressure when playing a  
familiar work. Listeners have expecta-

tions and are harder to satisfy.

Perhaps that's the reason *Don  
Pasquale*, Gaetano Donizetti's famous  
*opera buffa* (comic opera), is set in the  
American Wild West—to give audiences  
something familiar in a new form. If the  
singers themselves are any judge of per-  
formances, it's going to be a delicious  
romp. Baritone Ron Long, who sings  
the notary, says the story of intrigue,  
mis-marriage and inheritance is the fun-  
niest show he's ever seen. *Don Pasquale*  
is directed by David Gately, no stranger  
to Edmonton audiences. The cast is a  
mixture of Edmonton debuts and regu-  
lars. Tracy Dahl is cast as the beautiful,  
young and not so innocent Norina,  
with Matthew Chellis as her *enamorato*,  
Ernesto; Steven Condy is Don Pasquale  
and Theodore Baerg plays Dr. Malates-  
ta. *Don Pasquale* opens on Saturday,  
November 9 at the Jubilee Auditorium,  
with additional performances the fol-  
lowing Tuesday and Thursday.

When it comes to novelty, nothing  
beats the charm of a talented young per-  
former. Readers may just have time to  
catch the noon -hour concert by six-  
year-old pianist Harris Wang at Alberta  
College's Muttart Hall this Thursday,  
November 7. If you're too late for this  
performance, there's another chance to  
see Wang in a joint concert with the Mill-  
woods Presbyterian Church Male Quar-  
tet at 7 p.m. on Sunday, November 10.

And speaking of the unusual, Cav-  
aliere N. Antonio Peruch, recently  
knighted by the Republic of Italy, is a  
leading edge virtuoso classical accor-  
dionist. He shares the stage with cele-  
brated tango dancers in the next  
concert of Grzegorz Nowak's *Meta-  
morphosis* series, on November 11 at  
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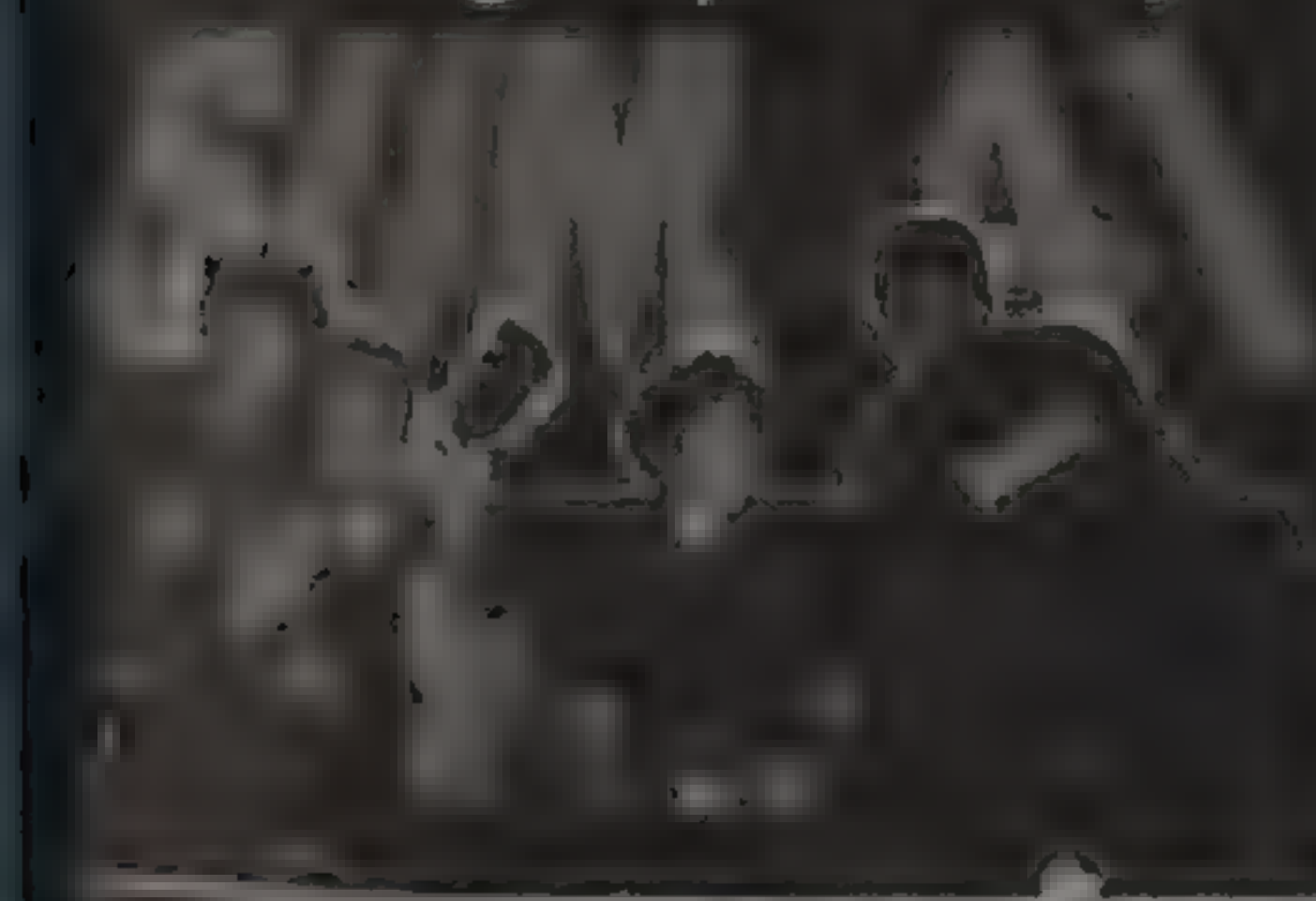
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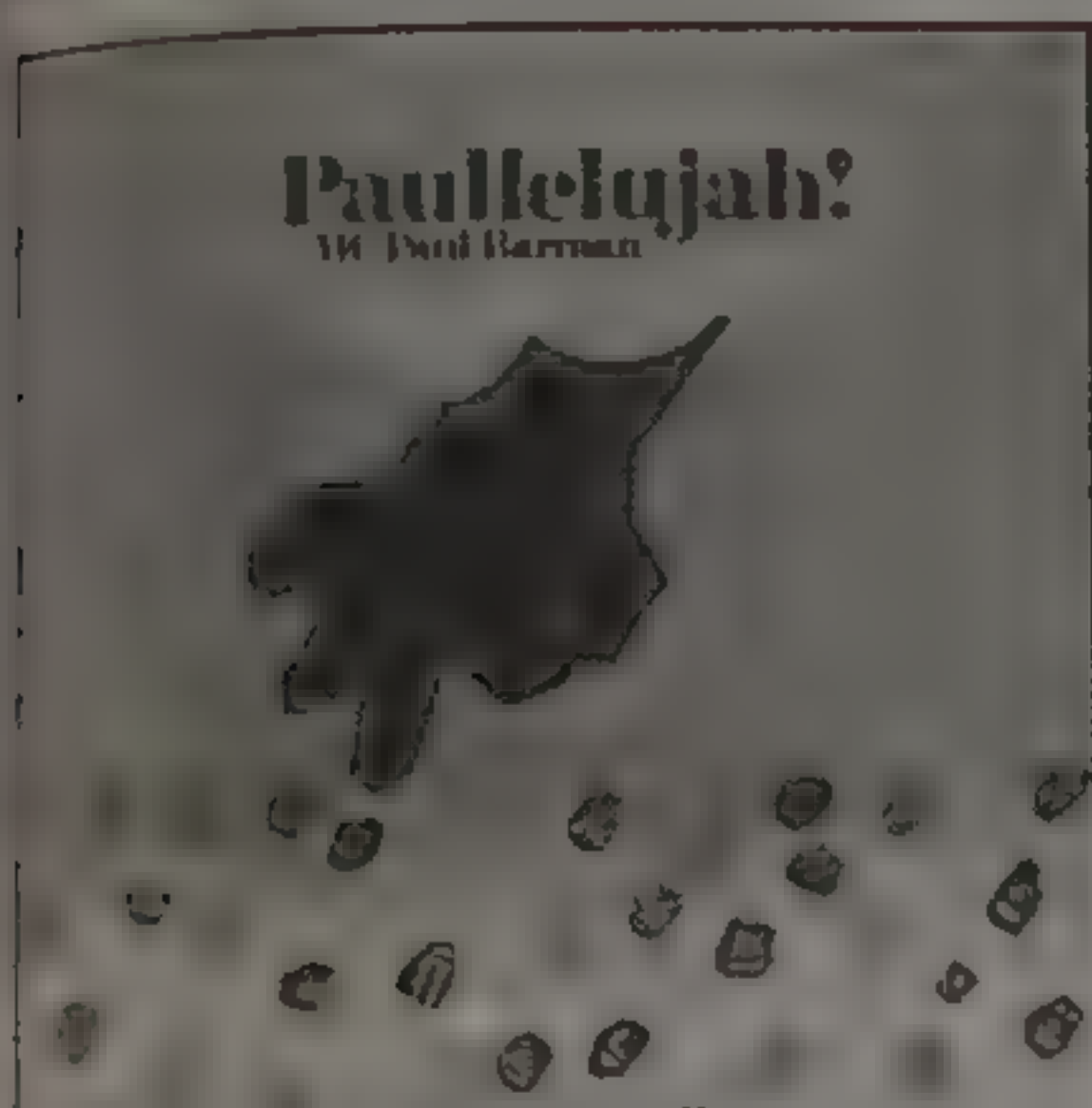
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# NEW SOUNDS



## MC PAUL BARMAN

### PAULLELUJAH! (COUP D'ETAT)

At the end of "Burping and Farting," a lightning-fast salute to everybody's favourite bodily functions that appears two-thirds of the way through MC Paul Barman's new disc *Paulelujah!*, an incredulous voice asks, "How can it be so smart and so stupid at the same time?" Beats me, but with inspired rhymes like "I took a peek in my dookareeka and found a lentil, a diamond and corn—eureka!" Barman somehow pulls the trick off.

Not that Barman has nothing better to do than come up with lines like "If you got more gas than Gulf, I'd cull fried foods or else emit some sulfides"—in a two-part epic called "Anarchist Bookstore," he uses his virtuoso rhyming skills to hilariously skewer the foibles and hypocrisies of campus radicals. ("Unless you mean Providence College, P.C. is as meaningless as the president's apology for slavery. Maybe P.E. should be on the radio, not just in the *African-American Norton Anthology*.") *Paulelujah!* is some kind of crazy masterpiece of intricate, layered rhyming—at times, the language gets as dense as a Ph.D. thesis. And indeed, Barman has a fondness for obscure literary references and academic satire that makes him sound like a cross between Eminem and Mike Nichols.

Barman's production team includes hip-hop giants like Prince Paul and MF Doom, but he doesn't sound like he's from the street—he sounds like he's from the quad. (At one point, he claims to be "iller than the Iliad.")

Yet Barman makes sure to leaven his wit with his wonderfully filthy sense of humour—and I can't think of many songs that are simultaneously as clever and as tasteless as "Cock Mobster," in which Barman reels off dozen of inspired couplets about the famous women he lusts after. "I'd snore and sleep on/Laura Prepon," he sings. "I would jizz early/inside Liz Hurley/I'd crunch Thandie Newton/like a candy crouton/I'm the brainiac who wants his veiny sac on the brow of Erika Eleniak." By the end of the song, he's even claiming "get Cynthia Ozick to take off her clothes quick" and "put taxing long things inside Maxine Hong Kingston." Maxine Hong Kingston! All right, all you other MCs, you can put down your pencils. We have a winner! ★★★★★ —PAUL MATWYCHUK

### SIGUR RÓS ( ) (MCA/FAT CAT)

Few alt-rock bands seem to be pushing the envelope anymore—only Radiohead recently sailed off into the ether, exploring uncharted musical waters with *Kid A*. But a band from Iceland, shrouded in relative anonymity, has been perfecting their own numbingly cool "new sound" for the past few years.

The parentheses-titled follow-up to Sigur Rós's *Ágætis byrjun* consists of eight unnamed tracks, totalling 71 minutes of music, that sound like an album fusing Radiohead and Pink Floyd, inspired by Björk and produced by Brian Eno. Bracketed by the doleful voice of singer Jon Thor Birgisson on the opening track and the soaring, pounding climax to the 11-minute final song, this is an Icelandic saga set to a classical score. Track three, a simple piano sequence repeated with slight variations as a dron-

ing guitar keens ever more urgently, is a powerfully minimalist dirge.

The disc is deceptively simple yet alluringly affective throughout, as haunting wails in the made-up "Hopelandish" language merge with the chilling sounds of a violin bow on a guitar. Sigur Rós have been playing these songs in concert for the past year and the practice shows—there's not a bad track here. If *Ágætis byrjun* was the quartet's *The Bends*, a collection of quirky, catchy singles, ( ) is Sigur Rós's *OK Computer*, a richly cohesive album that crystallizes the band's haunting sound. ★★★★★ —BRIAN GIBSON

### SAINT ETIENNE FINISTERRE (MANTRA)

"Finisterre" was an area of the Irish Sea whose poetic name (derived from the Latin for "end of the world") was familiar to generations of Britishers from the lulling litany of names rattled off every evening as part of BBC4's nightly shipping forecast. That is, until last February, when the sea area boundaries were rejiggered and the region that once was known as Finisterre was re-christened as FitzRoy. The change inspired several nostalgic obituaries in the British press—and it gladdens my heart to no end to think that an entire nation could be so in love with the mere *sound* of a word that they actually protested the fact that they would never hear it again.

A similar mood of fragile beauty hangs over *Finisterre*, the new album by Manchester electronic band Saint Etienne—at times, vocalist Sarah Cracknell lingers over her dreamy lyrics as if she's afraid that once she finally lets them into the air, she'll never get them back. (Even on a track called "The Way We Live Now," it sounds like Cracknell is looking over her shoulder into the past.) What keeps *Finisterre* from turning into a Beth Orton record, however, is that the beats are nowhere near as laid-back as Cracknell's singing—indeed, on "Amateur"

and "New Thing," the rhythms get downright insistent.

The spoken-word bits by actor Michael Jayston that introduce each track (deadpan readings of everything from record-industry in-jokes to slogans from British TV adverts to quotes from Phil Ochs and the Buzzcocks) are a bit on the twee side. But hey—a little preciousness isn't the end of the world, especially not on an album as reliably seaworthy as *Finisterre*. ★★★★★ —PAUL MATWYCHUK

### PEACHES THE TEACHES OF PEACHES (KITTY-YO/BEGGARS BANQUET)

Canadian-born Peaches has caused quite the sensation in Germany. Using an old-school Roland keyboard, she makes music that brings the dance floor right back to early days of the break-dance era. When you hear her bouncy beats and sparse arrangements, you'll want to bring out the slab of linoleum and put on a K-Way so you can properly spin, flip and crawl to her music.

Lyrical, Peaches comes off as a new age Exene Cervenka or Karen Finley—a woman unafraid to talk about sex in the same manner that boys do in the locker room. From the naughty-schoolgirl take on the lead track "Fuck the Pain Away" to her bellowing of "Rock show! You came to see a rock show! A big gigantic cock show!!!" (from the appropriately-titled "Rock Show"), Peaches pulls no punches.

*The Teaches of Peaches* has already become a cult hit, with Peaches's take-no-prisoners views on sex and the male-dominated music world. But Beggars Banquet has re-released the album with an extra CD of remixes and B-sides. True, Peaches's schtick doesn't

really work well over a long double-disc listen. Best to digest her stuff a song or two at a time, just as you try and moonwalk for the first time in well over a decade. ★★ —STEVEN SANDOR

### FOO FIGHTERS ONE BY ONE (BMG)

It's funny how going back to your roots can change your whole perspective on things. Since Dave Grohl's stints playing drums on the new Queens Of The Stone Age record *Songs For The Deaf*, and last year's hilarious Tenacious D record, it sounds like Dave has found the right formula for the new Foo Fighters record—fun + rock = great record. On *One by One* the Fighters of Foo sound more relaxed, happier and ready to rock.

But come on, who's kidding who? The band could have spent their time off selling Girl Guide cookies for all I know. The truth of the matter is that they've just made a great rock record. Standout tracks such as "Low," "All My Life" and "Overdrive" bounce with the usual riffage that the Foos have become infamous for, but it's not a record stacked with hit singles by any means. Rather, the overall flow of the CD is perfect in its execution; it's just a top-to-bottom rocker.

One song doesn't fit the mold entirely, though. The gently and touching ballad "Tired Of You" (with Queen's Brian May on guitar) has a simplicity and honest conviction that makes it one of the prettier songs in the Foo Fighters' canon. Consequently, it's records like these that make you realize how awful most mainstream rock is. But then again, maybe I'm just a sucker for a good old-fashioned rock song. ★★★★★ —DAVE LAING

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# Shand and deliver

Remy Shand talks about Sugar Jones—and more

BY DAVE JOHNSTON

**R**emy Shand is an unlikely success story. Winnipeg is known for its cold winters, not as a haven for soulful funk. But Shand's lifelong love for the likes of Al Green and Sly Stone—fostered by a box of old records given to him by his father—has earned him the embrace of Motown, not to mention international acclaim for his self-produced debut, *The Way I Feel*. "I'm able to do what I love," he says, "and that's the greatest thing. To me, that's what success really is." In a jovial state of mind, Shand picked up the phone and chatted with *Vue Weekly* about love, life, skateboarding and hats.

**Your wife Maiko was a member of Sugar Jones. What did you think of them, honestly?**

I thought it was fun. I got to see the whole process and I got to see them record their record, which was cool. I saw people doing music they didn't really want to do, but they wanted to get their foot in the door, so they put themselves on the line to do it. I respect that. Seeing that, however, I realized that I've had it pretty easy.

**If you had a time machine and you could go back four years to the period before you recorded your album, what would you wish were different?**

That's a tough one. Everything that happened at that time equals who I am today. If I didn't go through that, I don't know.... That whole process was about finding yourself and finding your voice. I don't think I'd want to go back and change it.

**What's the story with the hat?**

"It comes from trying to cut my own hair—and I'd screw up, so I

had to wear a hat. My mom always bought me these great hats and I've always worn them. When I used to skateboard, I'd always wear one of these things.

**You used to skateboard?**

Yeah, man. My parents used to own a skateboard shop in Winnipeg and I was really into that Santa Cruz thing for a long time. I went on tour with Sheryl Crow a little while back and I tried skateboarding again for the first time in a while—and I wiped out. I really screwed up my hand, which wasn't a good thing to do. Nobody was particularly happy about that.

**You were on *Live with Regis and Kelly* recently, and you gave them hats. Where's mine?**

When I was going down, I thought that I should get them a gift. I have a friend in New York who makes hats for Erykah Badu and the like,

[preview] **soul**

and I told her that I was coming down and I needed something. I didn't want to buy any old thing—I wanted something custom. She made these things overnight.

**Since you did everything on your album on your own, you obviously can't play everything yourself while on tour—you need a band. What was the most difficult instrument to give up playing on the tour?**

The bass, for sure. I can't sing and play the bass at the same time anyway. I'm definitely not Sting. I didn't want to be confined, so I knew I would have to find a bass player who can carry the vibe. It's been the one role in the band that's been replaced three times already and it's

amazing to hear the same material being played by three different guys. You can really hear how somebody's feel can affect the songs. We've been rehearsing with the new guy for about a week and he's killer.

**If there was anybody, living or dead, that you could have lunch with, who would that be?**

It would have to be Sly Stone. I'm sure he's got quite a few stories to tell.

**Do you think of yourself as a celebrity?**

Not at all. It's a strange thing. The first time I was asked for my autograph, I just felt at that particular moment that all the hard work I had put into my music was beginning to pay off. Just to have somebody walk up to you and say, "Hey, I really like what you're doing—can I have your autograph?" was insane. I was walking through Venice this other time and somebody was blasting my album from an apartment window. That was crazy. ☺

Remy Shand

With Danya Manning •  
Red's • Wed, Nov 13



## Strang-ers in the night

Zubot and Dawson bring their sounds to the barnyard with *Chicken Scratch*

BY TERRY PARKER

**S**teve Dawson wrote the book on slide guitar. No, seriously. *Getting Into Slide Guitar* is due out in January. Dawson, half of West

Coast roots warp duo and Edmonton Folk Fest regulars Zubot and Dawson,

decided he didn't have enough on his plate, what with producing bands, recording a new album, running his own label, playing back-up with fiddle and mandolin partner Jesse Zubot on Kelly Joe Phelps's upcoming album, preparing for a European tour and jumping from gig to gig. So the 30-year-old decided maybe he could squeeze a book in.

"It's just something I wanted to do," he says casually. "But it was so hard to finish. I kind of got sick of it. Forgot about it for a while, then picked it up again." Dawson toyed with the idea a few years back and finally pitched it to Missouri-based Mel Bay Publishers, who specialize in instructional music. He'd never written a book, but they made a deal anyway.

Stepping off the busy highways and exploring the back roads in life, in the studio and onstage seems natural for the babyfaced Canadian lad who picked up his first guitar when he was 15 and went straight to electric blues. From there, he slid into acoustic blues, then rock 'n' roll and now plays something he and Zubot call "Strang," the name they gave to their extremely successful first release in 1998. *Tractor Parts*, released two years later, continued that success and the boys are hoping their fearsome mix of folk, jazz, bluegrass, pop and blues lives on with their latest musical mosaic, *Chicken Scratch*.

Described by many reviewers as "cinematic," the music of Zubot and Dawson pulls you into a story where rhythm, percussion and vibrating strings interact like characters. With no lyrical content, you have to feel your way through swelling gypsy fancy, contemporary pop echoes, moody soundscapes and yearning, slide blues. Much of that sound was born in the Hen House, Zubot and Dawson's studio located in Dawson's parents' garage. "I'm trying to

get them to give up their car so we can have the other half," he says.

Zubot met Dawson in Vancouver 10 years ago after the Saskatchewan-born musical prodigy moved west for music school. Immediately chums, the two toured long and loud as the Spirit Merchants but got bored and broke deciding to shoot the rifle at a new target. Jumbling together Old World and contemporary musical traditions hit the mark and has earned them West Coast Music Awards, Juno nomina-

tions and a spot on the Canada Council for the Arts spring Euro-tour

with the likes of Kid Koala and throat singer Tanya Tagaq Gillis.

**A little Phelps from my friends**

Songwriter and slide guitarist Kelly Joe Phelps lent voice and hands to *Chicken Scratch* and everyone got along so well Phelps asked Zubot and Dawson to record on his album. They play on all but one song and will act as Phelps's back-up band when he tours the new material this spring. "I've always been a big fan of his," Dawson says of Phelps. "The thing about Kelly Joe and I, as guitar players, is, we sort of come from the same place though we don't play the same way. He is an amazing guy in the studio. He does not make mistakes." Working with Phelps and legendary jazz and blues producer Lee Townsend has been a Cinderella trip.

"Lee Townsend and Kelly Joe Phelps, they are both musical idols of mine. Two years ago, it would have blown my mind to think about it, but now they're just dudes we hang out with." *Chicken Scratch* was recorded in six days under Townsend's direction. "When I make a recording, I see it as a snapshot of that particular time in my musical life. We want to make it raw with a live feel. So there are some parts that speed up unintentionally, but we let that slide." Pardon the pun.

After this Canadian tour, some production work with Vancouver roots group Bottleneck and the January book tour, Zubot and Dawson will head north to Whitehorse's annual Frostbite Festival in February. Far removed both in style and geography from California's Monterey Jazz Festival, which they played in September, the goal will be the same. Pour it all out onstage and leave 'em swooning. ☺

Zubot and Dawson  
With Radiogram • The Rev • Fri, Nov 8

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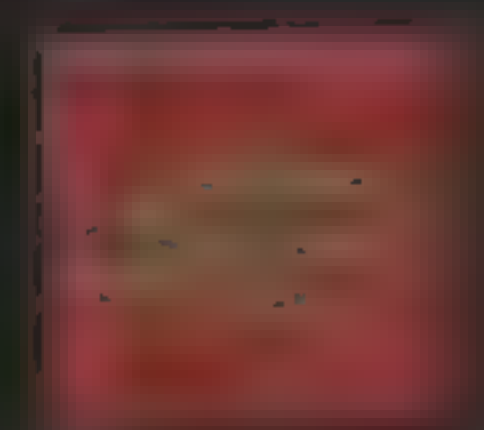
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## FAMETRACKER

## ENTERTAINMENT REPORTING 101



celebrity-watching hoping for the end of Eddie Murphy's career!

4 *Jackass: The Movie* snorted 13.1 million ounces of wasabi!

5 *Ghost Ship* spent \$6.57 million on a spooky round-the-world cruise!

6 *My Big Fat Greek Wedding* screwed over 5.62 million guests who'd requested vegetarian meals!

7 *Sweet Home Alabama* performed a Civil War re-enactment for 4.6 million spectators!

8 *Punch-Drunk Love* sold 4.2 million novelty toilet plungers!

9 *Red Dragon* left 2.66 million victims of its killing spree!

10 *Brown Sugar* was baked into 1.7 million apple brown bettys!

1 *The Santa Clause 2* put on 29 million pounds in preparation for the holidays!

2 *The Ring* made 18.5 million copies of a deadly videotape!

3 *I Spy* disappointed 14 million

## THE ASTERISK\*

The Red Hot Chili Peppers' **Anthony Kiedis** has no kidneys, no spleen and only half a functioning bladder\*

*Scrubs*' **Ken Jenkins** was, prior to his acting career, among the four top W.H. Auden scholars in the world\*

**Robin Williams** once saved a man from a burning bicycle\*

As a struggling actress, *ER*'s **Maura Tierney** lost several of her fingers—but won a \$4.6 million settlement—when she had a mishap with a Moulinex. The fingers were reattached\*

*Scrubs*' **Ken Jenkins** was, prior to his acting career, among the four top W.H. Auden scholars in the world\*

**Matt LeBlanc**'s given name is Matt L.

**Blanc**—and his uncle is famed cartoon voicemeister **Mel Blanc**\*

Rapper **Eminem** spent the first four years of his career known as "Hominem," and his first indie EP was titled *What's Another Word for Dend Man?*\*

**Moby** now owns every **Jasper Johns** painting in existence\*

**Simon Cowell** will make a brief cameo in the next *Star Wars* installment as an intergalactic talent scout\*

**Kirstie Alley** will have an alley in Burbank named after her\*

*Good Morning Miami*'s **Mark Feuerstein** was a nationally ranked junior jai alai player\*

**Barbra Streisand** and **P. Diddy** have been spotted "cavorting openly" at several NBA games this season\*

\*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

FAMETRACKER.COM

## film

Thank goodness it's *Frida*

Alas, profile of tormented artist feels like just another weak day

BY BRIAN GIBSON

Before I saw Julie Taymor's new film, I knew that Frida Kahlo was a Mexican artist increasingly acclaimed in recent years. I thought it was pretty cool that Frida (1907-1954) slept with Trotsky—and I felt an affinity for the hirsute woman because I, too, have a unibrow. After seeing *Frida*, I know that Salma Hayek looks sexy even in a full body cast, I think Frida's husband Diego Rivera was a fat, philandering jerk, and I feel an increasing affection for Ed Harris' *Pollock*, because it was a much better artist biopic. *Frida* focusses on the paint-by-numbers, troubled-artist marriage of Rivera and Kahlo without relating the woman's life to her art, and vice versa.

After the movie, I took out some books on Frida's art and was struck by the psychic trauma, magic realism and lush colours of her work. So why does Taymor, whose *Titus* showcased such remarkable cinematography and art direction, usually paint her vibrant subject in drab colours? Pedestrian camera shots of domestic squabbles, affairs and alcohol-fuelled fights in Mexico City reduce the famous artistic duo of Rivera (Alfred Molina) and Frida (Hayek) to a blasé etching of a fraught relationship, largely ignoring

the social and political influences on Frida's art. In sharp contrast, Harris' film, featuring stronger performances, showed the psychological and marital problems in Jackson Pollock's life and how they splashed and dribbled onto the canvas.

Never mind the *Pollock*

In *Frida*, the young artist is shown sketching her right foot, then suddenly advancing to a colourful self-portrait. I only noticed the camera dwell on three of Frida's paintings in the first 90 minutes. Surely, with a German Jew painter and photographer as a father, her early Commu-

[review] biopic

nist leanings, and a traumatic trolley accident in her adolescence that left her crippled and in pain for the rest of her short life, some explanation of the early influences on her evolving, strikingly distinctive artistic style is warranted.

Trotsky (Geoffrey Rush) tells Frida that her paintings express what everyone feels—that they are "alone, in pain." Yet the relation between Frida's paintings and her physical pain and emotional traumas is poorly sketched and key facts are absent or distorted. The rod protruding out of her abdomen after the accident is not shown; her abortions are not mentioned; a post-accident family photograph including an androgynous-looking Frida is shown in the film before the crash; Frida's exten-

sive reading of Freud and the profound influence of sexual psychoanalysis on her art is neglected.

**Desperado? Come to your senses!**

Not only Frida's art, but her life, exists in a vacuum here, leaving unanswered questions. Her dreams of skeletons as doctors (influenced by Day of the Dead celebrations?), her limp (why does it sometimes disappear?), and her horrifying miscarriage, for example, are left as episodes, never woven together. Instead, Rivera's life and work are the focus early on. His affairs are detailed, but Frida's apparent bisexuality is downplayed. And after Frida's marriage to Rivera, Hayek doesn't seem to age, and her facial hair appears early on, but then disappears for most of the film. Hayek never really inhabits the character, failing to suspend my disbelief that Frida was being played by the Mexican love interest in *Desperado*.

*Frida* is based on Hayden Herrera's book but should have centred on Frida's art. Unlike Frida's "agonized poetry," Taymor's film is neither vivid nor haunting. I've heard, though, that famed Québec playwright Robert Lepage's next drama is about Frida. Perhaps the play's the thing wherein we'll catch the conscience of the artist. ☹

Frida

Directed by Julie Taymor • Starring Salma Hayek, Alfred Molina and Geoffrey Rush • Opens Fri, Nov 8

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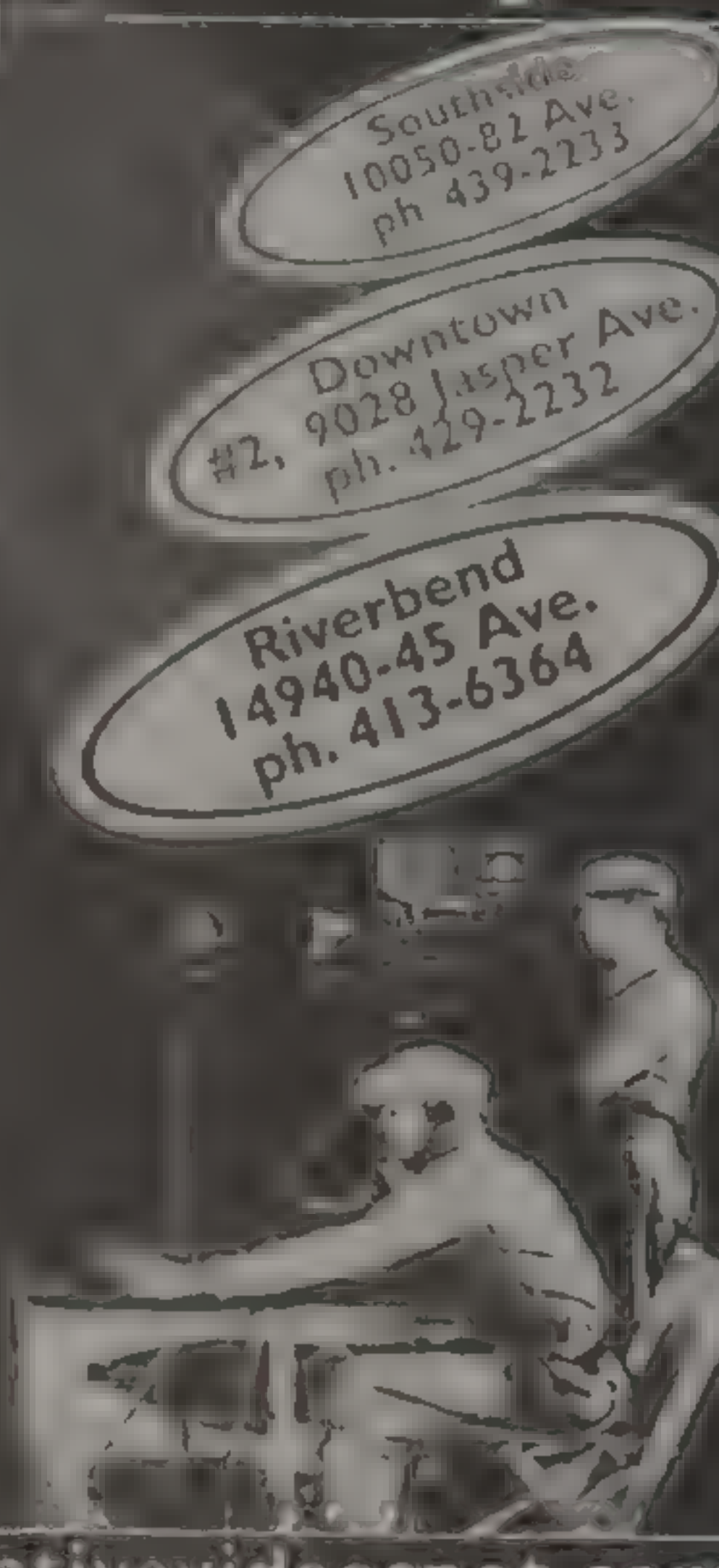
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THE RING and THE RING 2  
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# Fatale flaws

De Palma's noir can't fulfill its possible mission

by NEAL OZANO

Hollywood aficionados rejoice! Brian De Palma has created a visually fantastic film that will make you squeal with glee. Of course, as everyone knows, it means a string of pretty pictures tied together by a convoluted, dialogued screenplay.

*Femme Fatale* is the story of Ash (Rebecca Romijn-Stamos), a professional thief who has double-crossed her partner in a brilliant jewel heist in Las Vegas. One partner ends up with a bullet in his gut and a lengthy term in French prison. The other one escapes. Obviously, they want revenge. But they're all but forgotten. Romijn-Stamos disappears. Nicolas Bardo (Antonio Banderas), a former paparazzi, takes pictures of Ash while she's trying to hide the jewels.

She tries to hide in a church, but she's seen by the parents of a man whose child has just died—he looks identical to the dead man. The parents mistake her for their daughter and chase her out of the church and back to her hotel, asking why she won't stop. The jewel thief finds her at the

hotel and throws her off a balcony, through some glass, and onto some soft, silvery foam, right in front of the same grieving parents. They take her to their house, where she finds the absent daughter's passport and two plane tickets to the United States. She steals them, then the real daughter comes home distraught. Things get even more confusing after that, and, time after time, a major plot twist, often out of the blue, pops up, sending us flying—albeit slowly and artistically—in another direction.

[review] **thriller**

*Femme Fatale* could have been a silent movie, or at least one acted by mutes. An incredible amount of time and effort are spent making sure the film looks fantastic and flows well visually. During the jewel heist, costumes and backgrounds and everything else is perfect—and all the characters are virtually silent, sparing us the pain of hearing their cancerously horrible dialogue. De Palma put so little effort into what characters say that the movie is rudely interrupted whenever someone (especially former model Romijn-Stamos) opens his or her mouth.

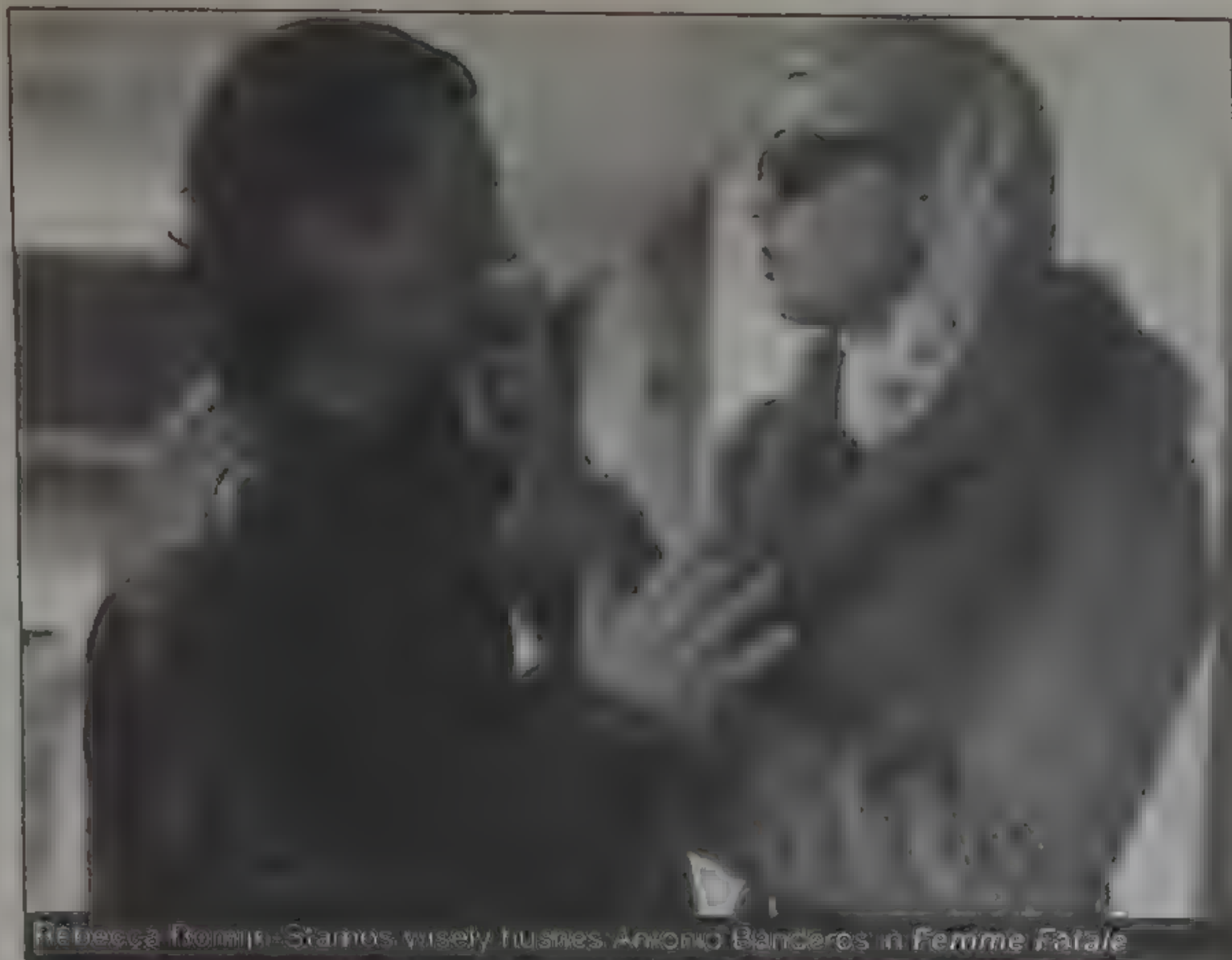
There are plenty of real zingers. Banderas: Haven't we met before? Romijn-Stamos: Only in my dreams. Or how about this one? Romijn-Stamos: Isn't sugar better than vinegar? Or this? Romijn-Stamos: I'm a bad

girl, Nicolas. Bad to the heart. These lines are aggravated further by the fact that everything that directly involves Romijn-Stamos and Banderas interacting seems put on. They're fine as inanimate pawns thrown around by the tumultuous plot, but the moment they do anything with intent, it looks artificial. During a particularly forced sex scene, the two grunt and groan unconvincingly, fulfilling some bluntly-developed sexual tension. Fortunately, it lasts only 15 seconds. Shame, Antonio, shame.

## No go on the slow-mo

Moreover, there doesn't seem to be any rhythm to the film. I waited a long time to pick up some sort of beat or pattern, the type that makes you start to lose track of time because you're so enthralled with the plot you can't wait to see what happens next. But it never came. Plagued by pointless cinematography and about 45 minutes of slow-motion (the film clocks in at around two hours), it never moves fast enough to let you remember what happened in the last scene, let alone what the current plot twist means.

*Femme Fatale's* right-angle plot twists and the *Scooby-Doo* ending really make me wonder why De Palma chose to follow *Mission: Impossible* with this film. Fortunately, it doesn't really rely on dialogue, using the setting and, sometimes,



Rebecca Romijn-Stamos wisely humors Antonio Banderas in *Femme Fatale*

the action and cinematography, to tell the story. Sadly, the whole mess is visually intriguing, but it spends so much time being visually intriguing that the intricate story De Palma tries to weave falls to shreds. ☹

*Femme Fatale*

Written and directed by Brian De Palma • Starring Antonio Banderas and Rebecca Romijn-Stamos •

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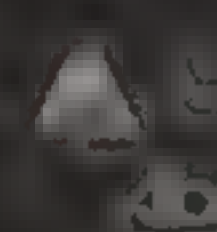


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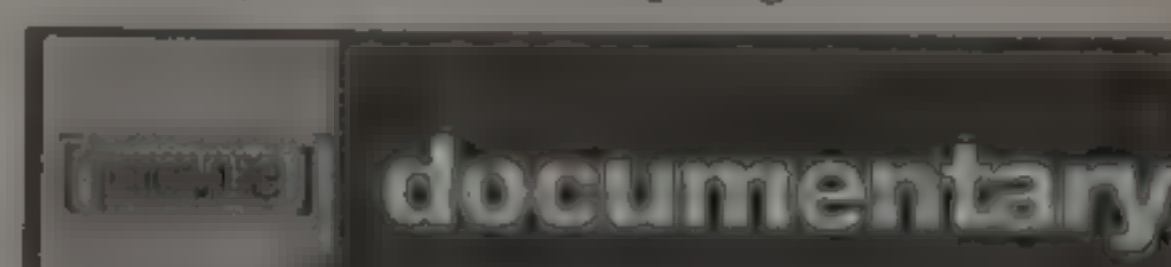
By KRIS MEEN

**B**oth films about the Israeli-Palestinian conflict being screened at Global Visions this year do a good job of letting the people involved speak with their own voices. Both offer little or no narration to interrupt or interpret the words that are spoken and the scenes that take place. There the similarities end.

*Gaza Strip* is an assault, 74 minutes of a trapped Palestinian populace being pushed ever closer to the brink. It's spring 2001, months into the second intifada, Ariel Sharon's right-wing government has just been elected and the Israeli military is flexing its muscles. Bullets spray through residential areas. Missiles glow in the night sky over city buildings. A hospital tries to cope with a never-end-

ing stream of casualties arriving from violent clashes with Israeli troops. Harrowing stories are told of mysterious canisters shot into Palestinian homes containing a physically and mentally debilitating gas. We then see a victim of the gas, writhing spasmodically on a hospital cot, screaming about body-engulfing pain.

*Children of Abraham* is a brief documentary about a pilgrimage of sorts made by 22 Jewish Americans to Israel and Palestine as part of the Compassionate Listening Project. Their mission is simply to listen to people and not take sides. Participants in the program visit the



homes of Palestinians and Israeli settlers, talk to Israeli military veterans and Palestinian Liberation Organization members, then discuss what they learned in the process.

## Camp David and Goliath

*Abraham* is underwritten with peaceful, optimistic undertones, the mes-

sage being that if everyone would listen to each other, then progress can be made. It's a product of time, having been filmed in early 1998, before the collapse of Camp David, before the second intifada, before the election of Sharon, a time of relative peace. The hopeful message has a difficult time standing up in the face of the unrelenting violence that *Gaza Strip* details three years later.

While listening is no doubt an important and a critical element in any peace process, we wind up simply listening to too many voices in *Abraham's* 36-minute span. More than a dozen people talk on camera, giving a fleeting glimpse at each angle of the conflict, but nothing in terms of detail or depth. Lack of dimension is rife in the overall coverage of this conflict, with the Palestinians in particular often stereotyped as crazed, violent, flag-burning extremists. *Abraham* avoids putting them in this kind of light but shifts its focus so often that stereotypes are left unbroken by the film's conclusion.

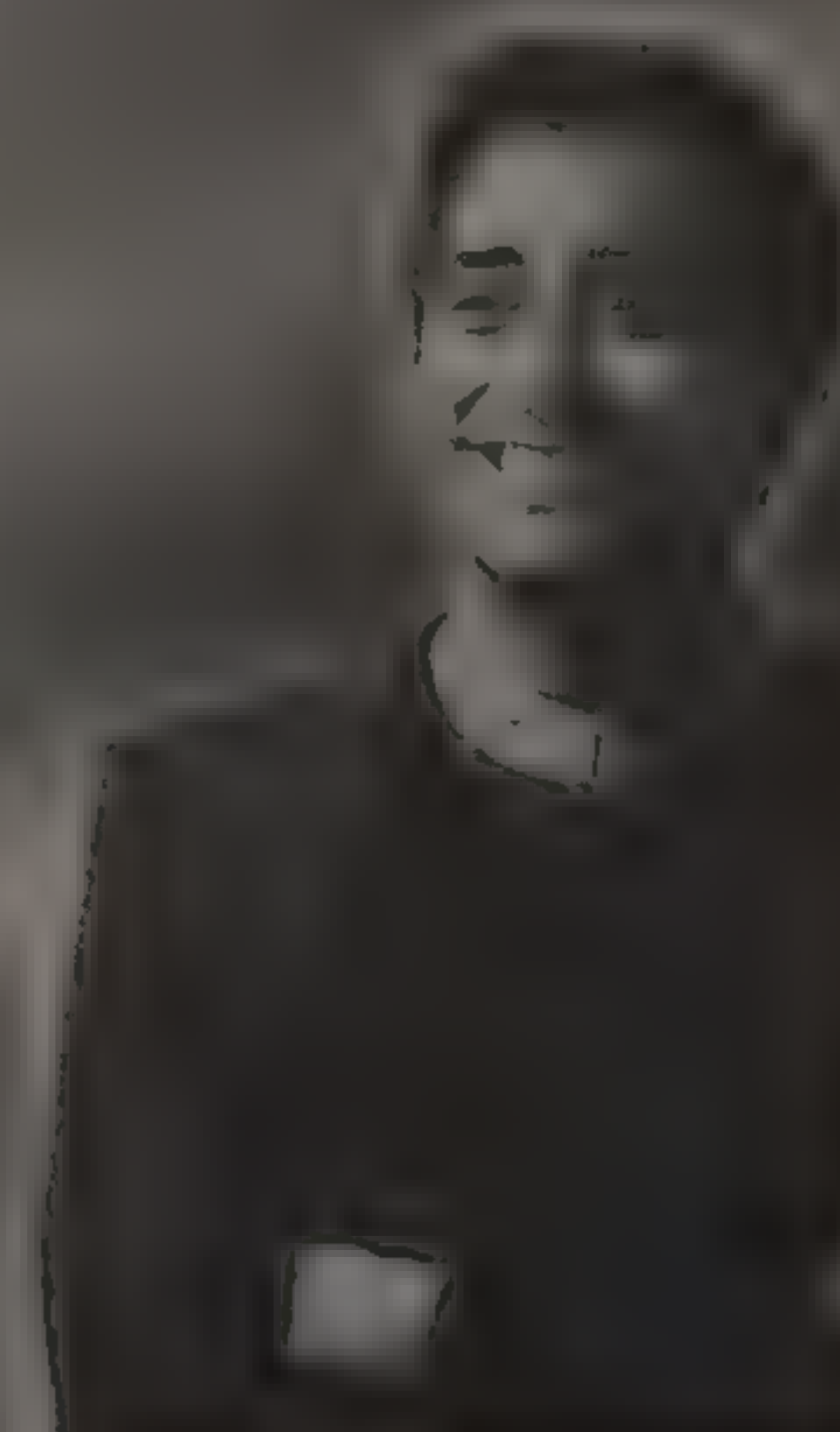
*Gaza Strip* avoids trying to be a message to all people, on the other hand, accepting that the whole story of this conflict cannot possibly be told in one film. Director James Longley chooses a fragment and takes a good long look. Residents of the embattled Strip, young and old, speak to the camera, but Longley focuses particularly on young men and teenagers, including one 13-year-old named Mohammed Hejazi. He supports his family by selling newspapers and spends his spare time throwing rocks at Israeli tanks and ducking from the resulting bullets. Hejazi's hobby isn't driven simply by an adolescent desire for kicks. He's defending his homeland, he says, using whatever means are available to him. Having witnessed so much death, he doesn't fear it. "What is death?" he says. "It's like life. We wake up." We're left asking the disturbing question: how else this utterly desensitized young man might choose to defend his homeland in the future.

*Gaza Strip/Children of Abraham*  
Directed by James Longley/Produced  
by Leah Green and Peter Hwaschin  
• Library Theatre • Fri, Nov 8 at 8 p.m.

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GLOBAL VISIONS

ing for peace

of *Peacemaking* • Zeidler  
(The Citadel) • Mon, Nov 11

This film tells the story of two artists and the installation of a sculpture and travelled around the world with "The Gun Sculpture." Directed by Peter Campbell, it begins with the artists did—with an idea. Wallis Kendall sell fellow artist Bromley on a seemingly insane idea to collect hundreds of guns, to deactivate them and fuse them into a single massive sculpture. He hopes to make a statement about violence that will also serve to start a discussion about peace.

The sculpture, completed late in 1999, succeeds brilliantly. Campbell's work is most of the time. It's at its best when it focuses on the mechanics of making the piece, one that eventually holds 7,000 weapons, weighs five tons and breaks down into 14 panels for transportation. *The Art of Peacemaking* shows the huge logistical problems involved in the project. One was acquiring the guns, which involved negotiations from countries as far-flung as Africa, Nicaragua and Spain. Then the artists had to find a cheap and practical way to decommission the weapons. The film follows the sculpture to the World Fair in Hanover, then to Seoul and New York City. Insofar as these segments focus on the artwork itself, and a multinational audience reacting to the sculpture succeeds. Although the sculpture also includes a mural depicting photos of the victims of violence and a blackboard for public interaction, it's the metal structure itself that has real power. And the film manages to convey this; even through the cameras we get a sense of its tangible, violent presence. We also get some intimate scenes of people reacting to it, including a shot of a young German sitting cross-legged inside the sculpture, moved by what surrounds him.

You can't help but wish Campbell had been content to let the artwork speak for itself. Instead he devotes a lot of time to the artists talking about it and this sometimes mars the film. Campbell and Kendall are clearly very talented, but listening to them talk about their own work isn't that interesting. On the whole, however, *Peacemaking* is a good introduction to a piece of art. —JAMES ASH



The Art of Peacemaking



A Drop in the Ocean

ing the whistle on pigs

on, *Le Film* • Library Theatre •

Nov 8 at 7pm Despite the fact that Quebec's ministers of environment and agriculture and the president of the Union des Producteurs de Porcs du Québec all requested Bouchard to change the content of his film or to refuse to be in it, director Hugo Bouchard was still able to make a poignant documentary on the effects of large-scale pig farming in Quebec.

*Bacon, Le Film* details the political, economic and ideological opinions of Quebec politicians, pig farmers and citizens in an exposé on how big agriculture complexes are harming the environment in the name of "pig" production and exports. One pig farmer compares his facilities—or "meatshops"—to sweatshops. Pigs are artifi-

cially inseminated, their bodies tightly secured within bars and they're injected with hormones in order to reduce feed costs. Some citizens say globalization is to be blamed. More than half of Quebec's pork is exported to the U.S. and Japan, and 84 per cent of pork processing in the province is controlled by three industrial groups, forcing small farmers to sell out and move to the city.

Expansion in production has meant an increase in waste as well. Instead of spreading the manure in its solid form, industrial farmers started adding water to manure to save work, increasing the spread over the land 100 fold. The waste has stretched beyond farm borders and into neighbouring farms, forests and rivers. *Bacon, Le Film* explores the dangers of polluting water and the

cost of fixing the problem. It offers insight into not only what's happening in Quebec, but throughout Canada, and, yes, Alberta too. —SHERYLE CARLSON

Doubters without borders

*A Drop in the Ocean* • Library Theatre • Sun, Nov 10 at 1pm It's a feeling that all of us have likely dealt with at some point in our lives—that the problems of the world are so deeply rooted, and so vast in their scope, that no matter how much we want to help turn things around we're probably not going to affect much change. For humanitarian worker Claudette Picard, the star of Lise Éthier's refreshingly candid docu-

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## GLOBAL VISIONS



Ebola War: The Nurses of Gulu

## Global Visions

Continued from previous page

mentary *A Drop in the Ocean*, it's a cloud of doubt that hangs over her every day.

Picard, a medical worker for the Nobel Peace Prize-winning humanitarian group Doctors Without Borders, has spent six years offering aid in war-torn

and impoverished countries. She's worked in Afghanistan, Abkhazia, Zaire, the Congo and Sudan, but the film picks up with her 1999 visit to Liberia, on the west coast of Africa, the second time she's been stationed there. She cares deeply about her job and the people she's helping, but throughout the film is that nagging doubt that she could be doing more, that her work is

just, well, one drop in the ocean.

Exploring the ways in which humanitarian work takes its toll on Picard's life at home in Québec and while away on assignment, Éthier's subtle yet pervasive eye beautifully documents the horror, the sadness and the hope that fills Picard's chosen path of life. Éthier spends much time delving into how Picard ends up feeling like a tourist in her own home town, so alienated by what she has seen and now knows about the world that she is left unable to accept the simple, laid-back pace of rural Québec. Although it's a film that perhaps brings up more questions than it answers, *A Drop in the Ocean* is nonetheless a fearless endeavour into the psychological effects of humanitarian work on the people involved. —CHRIS BOUTET

## Fight of their lives

**Ebola War: The Nurses of Gulu • Library Theatre • Sun, Nov 10 at 1pm** Two years ago, an outbreak of the ebola virus in the small village of Gulu in northern Uganda claimed the lives of 160 people over six months. In *Ebola War: The Nurses of Gulu*, director David Belluz presents the story from the perspective of the hospital workers at the small church of St. Mary's who risked their lives fighting what many consider to be a modern-day plague.

Working without adequate protective gear or often even proper training, the nurses of Gulu were pushed to their limits by the ever-increasing influx of patients, a lack of public support (many thought the nurses themselves were

responsible for the spread of the illness) and the constant fear for their own lives. Belluz's film paints a desperate picture of the nurses who volunteered to work in the ebola isolation wards in the face of this mounting adversity—nurses who, buoyed by pure compassion, found the inspiration to fight the virus to the bitter end. When all was over, 13 nurses had died from exposure to the virus.

Shot on location in the hospital's ebola isolation ward and surrounding villages, Belluz nicely juxtaposes the serene beauty of the African landscape with the horrors of the virus, creating a film that is both uplifting and saddening. Belluz gives great attention to the ways in which the struggle against ebola affected the nurses' lives at home with their families and within their tightly-knit communities, and how the nurses managed to maintain their courage and dignity when faced with their own isolation. A thorough and intelligent documentary of human

triumph against seeming overwhelming adversity. —CHRIS BOUTET

## To Serb and protect

**Media Trap • Library Theatre • Nov 9 at 5pm** While *Media Trap* doesn't offer much insight into the conflict between Albanians and Serbians, the film does extensively cover the disproportional and biased coverage of civil wars in the Balkans between 1991 and 2000. Director Milan Miletic, a Serbian journalist who immigrated to Canada, like many young people who are interviewed, the anti-Serb sentiment of most caused them anxiety to the point of emotional instability.

*Media Trap* compares the national euphoria the Serbians were bombarded with against the biased western coverage that seemed to label all Serbs as sadists, rapists and child killers. The film was exposed and highly manipulative.

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—Peter Howell, TORONTO STAR

**'TERRIFIC!'**  
RAMBUNCTIOUS, DISTURBING, AND OFTEN HILARIOUS!  
—Richard Corliss, THE MAGAZINE

**'PROVOCATIVE!'**  
—Kenneth Turan, LOS ANGELES TIMES

**'VOLCANICALLY FUNNY!'**  
—Peter Travers, ROLLING STONE

**'AS FUNNY AND ABRASIVE AS HIS HIT DEBUT, ROGER & ME!'**  
—Roger Ebert, CHICAGO SUN-TIMES

**BOWLING FOR COLUMBINE**

FROM MICHAEL MOORE, THE WRITER AND DIRECTOR OF ROGER & ME AND THE AUTHOR OF STUPID WHITE MEN

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Wednesday,  
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7:00 pm  
Silvercity, West Mall  
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**Morris CHESTNUT**  
and **Jai RULE**

**HALF PAST DEAD**

**OPENS FRIDAY, NOVEMBER 15**



GLOBAL VISIONS

ing the war by state media. "In Ser-  
one interviewee claims, "we had a  
ory of lies." All reports, in fact, were  
trolled by Slobodan Milosevic.  
In the west, however, many opin-  
were formed without much histori-  
knowledge. After a Serbian-Canadian  
s high school teacher gave a speech  
the evils of the Serbs, he explained to  
that he watched the television cov-  
e daily and knew the situation in  
wo. Yet complex historical situations  
e simplified into "who is good" and  
o is evil." One media analyst paral-  
the war coverage to the "Hollywood  
ockbuster images of September 11th."  
The message from *Media Trap* is  
ear: the media cannot serve the  
terests of a particular ideology, but  
ust reflect reality in order to truly  
form the public. —SHERYLE CARLSON

West side story

**West 47th Street • Zeidler Hall  
The Citadel • Sun, Nov 10 at  
7pm** "I was committed by my mother  
1949," says Tex Gordon. Gordon is  
iving filmmakers Bill Lichtenstein and  
ne Peoples a tour of the various men-  
al institutions where he lived growing  
up in New York state. He recites the  
etails: straight jackets, electroshock  
therapy and the worst—being thrown  
naked into an empty room in winter  
with a window that wouldn't close.  
hat, I thought, was vicious," he says.  
Gordon is one of four mental health  
patients featured in the 108-minute film  
ot from 1996 to 1999 with the help  
of Fountain House, a care and residence  
entre for the mentally ill located in



West 47th Street

New York's west side. Their experiences  
are inspiring, funny, political, enlighten-  
ing, tense and sometimes deeply trou-  
bling. But they are all real.

Shot with neither narration nor  
interviews, the award-winning *West  
47th Street* returns to the cinema  
vérité style of the 1960s when French  
film makers recorded "film truth"  
without celebrities or elaborate sets.

As their lives unfold before the cam-  
era, viewers get a rare and intimate  
glimpse at people they would usually  
fear, misunderstand, avoid and ignore.  
Fitzroy Frederick, a schizophrenic Rasta-  
farian, struggles between prescription  
and street drugs. Zeinab Wali was a vic-  
tim of an abusive husband until he took  
their children and abandoned her when  
she started suffering mental illness.  
Frances Olivero, the one Peoples called  
"the oracle" in an interview on National  
Public Radio in the U.S., is a cross-dress-  
ing street person who turns himself into  
an advocate for the mentally ill. And

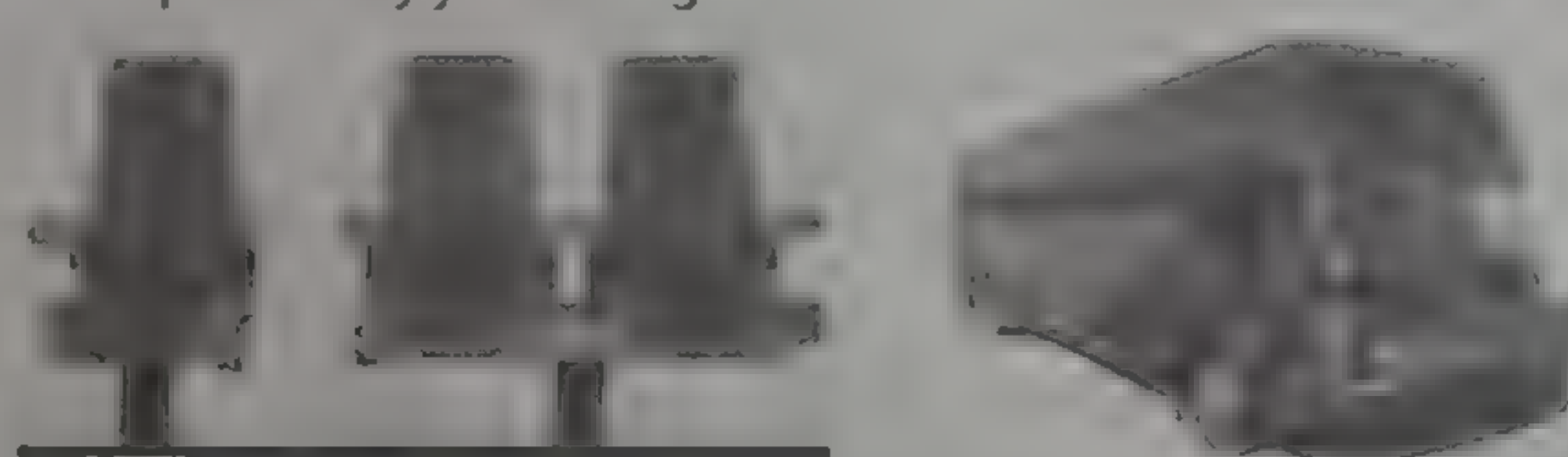
Gordon is an ex-rodeo star who spent  
most of his formative years in asylums.

The film is so engaging it's impos-  
sible to look away. But one can't help  
wondering whether the subjects fully  
understood they were being filmed for  
public consumption. One fears being  
the voyeur. But the filmmakers—Licht-  
enstein, a former ABC News producer  
whose manic depression forced him  
to leave his job and Peoples, former  
city editor with *Middletown*, New  
York's *Times Herald-Record*—reportedly  
spent months getting to know their  
subjects before filming and turned the  
cameras off when circumstances  
demanded it. Their subjects respond  
with such insight and grace; fears of  
exploitation soon dissolve. Indeed,  
despite their often unusual or threat-  
ening appearance and mannerisms,  
the camera breeds familiarity and we  
come to see Tex, Frances, Zeinab and  
Fitz as quite "normal," in fact, and  
even wise. —TERRY PARKER

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# FILM WEEKLY

## NEW THIS WEEK

**Comedian** (CO) Director Christian Charles profiles celebrity comic Jerry Seinfeld and up-and-coming funnyman Orny Adams as they develop their material, talk with their comedian friends and obsess over unresponsive audiences and the nature of comedy in this backstage documentary about the angst-ridden world of stand-up comedians.

**The Devil and Miss Jones** (EFS) Jean Arthur, Robert Cummings and Charles Coburn star in *Pride of the Yankees* director Sam Wood's 1941 romantic comedy about a tyrannical tycoon who finds love while posing as a lowly shoe salesman in one of his department stores. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Nov 11 (8pm)

**8 Mile** (CO, FP, GR) Eminem, Brittany Murphy, Kim Basinger and Mekhi Phifer star in *Wonder Boys* director Curtis Hanson's gritty drama about a young white kid from the blue-collar slums of Detroit who uses rap music as an outlet for his anger and a possible ticket out of his life of poverty.

**Frida** (CO) Salma Hayek, Alfred Molina and Antonio Banderas star in *Titus* director Julie Taymor's biopic about unbowed Mexican artist Frida Kahlo and her unorthodox relationship with left-wing muralist Diego Rivera. Based on *Frida: A Biography of Frida Kahlo* by Hayden Herrera.

**Global Visions Film Festival** (M) A wide-ranging selection of socially-conscious documentaries from around the world. Gala screenings: *Blue Vinyl* (dir: Judith Helfand and Daniel B. Gold); *Paramount Theatre*, Thu, Nov 7 (7:30pm); *A Tribe of His Own*, *The Journalism of P. Sainath* (dir: Joe Moulins); *Zeidler Hall*, *The Citadel*, Sat, Nov 9 (7pm). Other screenings throughout the day at Zeidler Hall and Stanley A. Milner Library Theatre from Nov 7-11.

## FIRST-RUN MOVIES

**Abandon** (CO, FP) Katie Holmes, Benjamin Bratt, Charlie Hunnam and Zoëy Deschanel star in *Traffic* screenwriter Stephen Gaghan's directorial debut, an eerie thriller about a university student plagued by visions of her ex-boyfriend, who vanished mysteriously during her freshman year. Based on Sean Desmond's novel *Adam's Fall*.

**Austin Powers in Goldmember** (CO) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his arch-enemy Dr. Evil to kidnap his similarly oversexed father.

**Barbershop** (CO, FP) Ice Cube, Eve, Anthony Anderson and Cedric the Entertainer star in director Tim Story's ensemble comedy about a day in the life of a Chicago South Side barbershop which has just been sold by its young owner (who reluctantly took over the establishment from his late father) to a loan shark.

**Bollywood/Hollywood** (CO, P) Rahul Khanna and Lisa Ray star in *Kama Sutra* writer/director

Deepa Mehta's cross-cultural romantic comedy about an Indian-Canadian man who pretends to court an Indian woman in order to placate his conservative parents, only to fall in love with the call girl he's hired to aid him in the ruse.

**Bowling for Columbine** (GA, CO) **VUE PICK** Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

**CyberWorld** (FP) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this 3-D IMAX collection of computer-animated short films (including segments from *The Simpsons* and *Antz*).

**Femme Fatale** (CO, FP) Rebecca Romijn-Stamos, Antonio Banderas and Peter Coyote star in *Blow Out* writer/director Brian De Palma's erotic thriller about a glamorous thief who embarks upon a surreal quest for revenge when a voyeuristic photographer threatens to expose her identity to her enemies.

**The Four Feathers** (CO, FP) Heath Ledger, Wes Bentley, Kate Hudson and Djimon Hounsou star in *Elizabeth* director Shekhar Kapur's old-fashioned epic, set in 1898 Sudan, about a British officer who redeems himself as a soldier after being mistakenly branded as a coward by his friends. Based on the novel by A.E.W. Mason.

**Ghost Ship** (CO, L) Julianna Margulies, Ron Eldard, Desmond Harrington and Gabriel Byrne star in *13 Ghosts* director Steve Beck's watery horror movie about a salvage crew that attempts to tow a 1953 passenger ship they've discovered back to land, only to realize too late that the abandoned vessel is haunted.

**Heaven** (P) Cate Blanchett and Giovanni Ribisi star in *Run Lola Run* director Tom Tykwer's metaphysical thriller about an unlikely love affair between a young police officer and an idealistic female bomber. Screenplay by Krzysztof Kieslowski and Krzysztof Piesiewicz (the *Three Colors* trilogy, *The Decalogue*).

**I Spy** (CO, FP, L, GR) Eddie Murphy, Owen Wilson and Famke Janssen star in *Dr. Dolittle* director Betty Thomas's spy spoof, loosely based on the '60s TV series, about a secret agent who teams up with an egotistical boxing champion to retrieve a stolen high-tech jet.

**Jackass: The Movie** (CO, FP, GR) Johnny Knoxville and his team of daredevil cohorts brave injury and humiliation in a series of reckless stunts and dares in this deluxe big-screen edition of the popular MTV series. Directed by series co-creator Jeff Tremaine.

**Jonah: A VeggieTales Movie** (CO, L) Talking Christian vegetables re-enact the Biblical story of Jonah and the whale in this animated feature by writer/director/voice artists Phil Vischer and Mike Nawrocki, based on their popular series of children's videotapes.

**The Master of Disguise** (CO) Dana Carvey (who also co-wrote), Jennifer Esposito and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great

European family with astonishing powers of physical and vocal impersonation.

**My Big Fat Greek Wedding** (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

**One Hour Photo** (CO) Robin Williams, Connie Nielsen and Eric La Salle star in music-video director Mark Romanek's quietly disturbing thriller about a mild-mannered middle-aged photo lab employee who develops an unhealthy obsession with the seemingly perfect suburban family whose snapshots he regularly develops.

**Pokémon 4Ever** (CO, FP) Pokémon master-in-training Ash teams up with Celebi, a time-travelling creature from the past, to prevent the destruction of the world's forests in yet another installment in the popular series of Japanese children's films.

**Punch-Drunk Love** (CO, FP) Adam Sandler, Emily Watson, Philip Seymour Hoffman and Luis Guzman star in *Magnolia* writer/director Paul Thomas Anderson's offbeat romantic comedy about a rageaholic toilet-plunger salesman who woos a mysterious woman while being chased by a gang of violent thugs and collecting pudding coupons in order to rack up frequent-flyer miles.

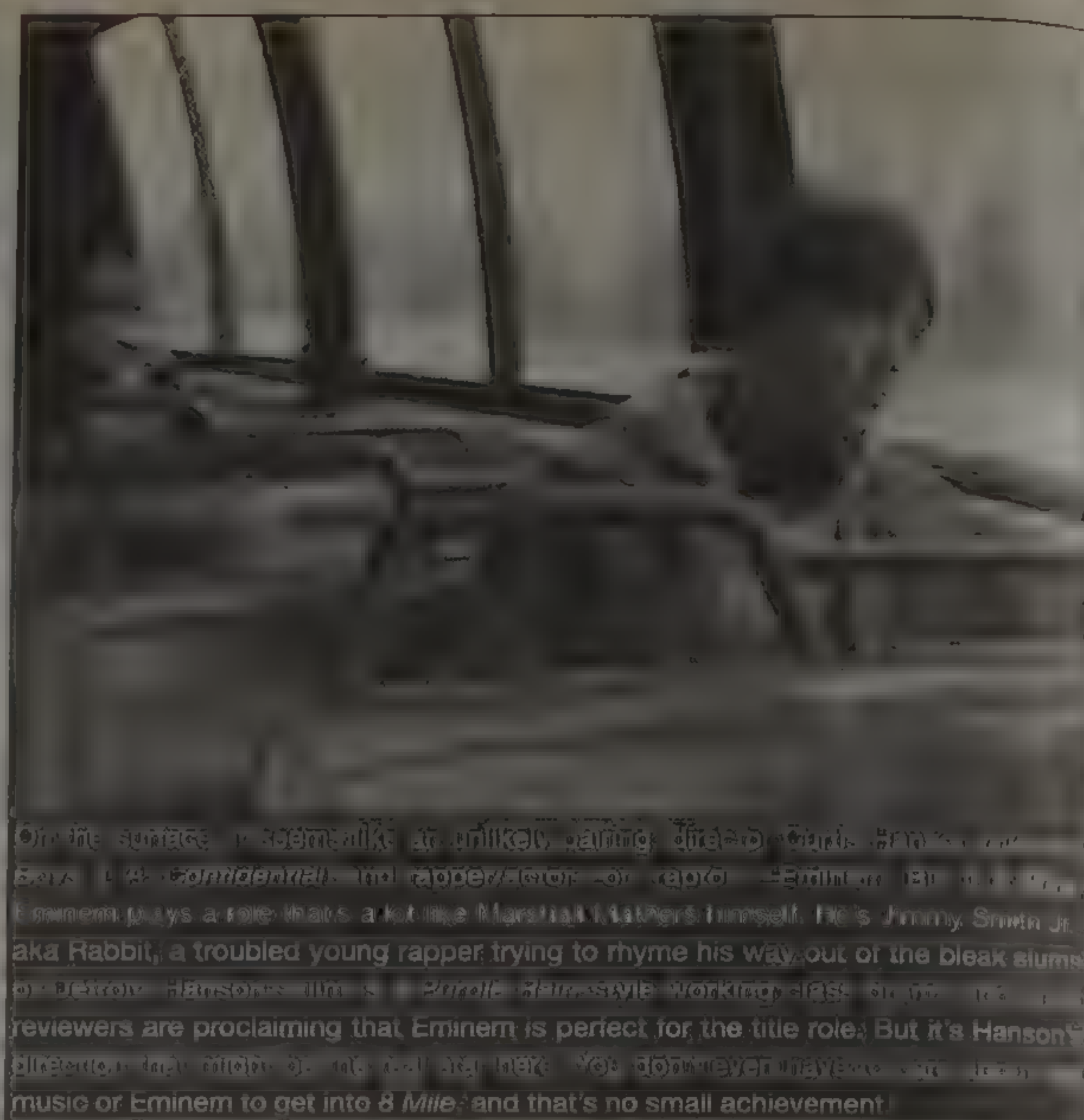
**Red Dragon** (CO, FP) Anthony Hopkins, Edward Norton, Ralph Fiennes, Emily Watson, Philip Seymour Hoffman and Harvey Keitel star in *Rush Hour 2* director Brett Ratner's adaptation of Thomas Harris's novel, in which the FBI agent responsible for capturing Hannibal Lecter solicits Lecter's help in his pursuit of a new serial killer with whom he believes Lecter has been in contact.

**The Ring** (CO, FP, L) Naomi Watts, Martin Henderson and Daniel Dorfman star in *The Mexican* director Gore Verbinski's remake of the 1998 Japanese thriller *Ringu*, about an investigative journalist who frantically attempts to unravel the origins of a mysterious videotape that kills its viewers one week after they watch it.

**The Santa Clause 2** (CO, FP, L, GR) Tim Allen, Elizabeth Mitchell and David Krumholtz star in director Michael Lembeck's sequel to the 1994 seasonal comedy, in which Scott Calvin learns he must get married in order to fulfill the contract that allows him to live at the North Pole and serve as Santa Claus.

**Signs** (FP) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.

**Spy Kids 2: The Island of Lost Dreams** (CO, L) Daryl Sabara, Alexa Vega and Antonio Banderas star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.



**Star Wars: Episode II—Attack of the Clones** (The IMAX Experience) (FP) Hayden Christensen, Ewan McGregor and Natalie Portman star in this giant-screen version of the latest installment in George Lucas's massively popular space-opera series.

**Stuart Little 2** (FP) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

**Sweet Home Alabama** (CO, FP, GR) Reese Witherspoon, Josh Lucas, Patrick Dempsey and Candice Bergen star in *Ever After* director Andy Tennant's romantic comedy about a New York fashion designer who must travel home to Alabama and obtain a divorce from her estranged white-trash husband when her new Park Avenue boyfriend proposes marriage.

**The Transporter** (CO) Jason Statham and Shu Qi star in *The Enforcer* director Corey Yuen's Hong Kong-style action movie about a professional courier who abandons his policy of delivering anything, no questions asked, when he is hired to participate in the kidnapping of a beautiful Asian woman. Co-written by Luc Besson.

**The Truth About Charlie** (CO) Mark Wahlberg, Thandie Newton and Tim Robbins star in *Something Wild* director Jonathan Demme's remake of the 1963 caper flick *Charade*, about a young widow who is told by a mysterious stranger that her late husband owes him an enormous sum of stolen cash—and who is unable to convince him that she's not hiding it for herself.

**Tuck Everlasting** (CO, FP) Alexis Bledel, Jonathan Jackson, William Hurt, Ben Kingsley and Sissy Spacek star in *My Dog Skip* director Jay Russell's adaptation of Natalie Babbitt's children's novel about a teenaged girl who learns that her next-door neighbours have discovered a magical spring on their property that keeps them from ever growing older.

**The Tuxedo** (CO) Jackie Chan, Jennifer Love Hewitt and Jason Isaacs star in TV commercial director Kevin Donovan's spy spoof about a hapless cabbie who comes into possession of a computerized tuxedo that gives its wearer superhuman combat skills.

**White Oleander** (CO, FP) Michelle Pfeiffer, Alison Lohman, Robin Wright Penn and Renée Zellweger star in director Peter Kosminsky's adaptation of Janet Fitch's novel about a woman's troubled relationship with her unstable mother, who continues to wield a strong influence over her life even after being imprisoned for poisoning her ex-boyfriend.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatres, 458-9822  
L: Leduc Cinema, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WEM 484-8581

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Nightly @ 7:00 & 9:20 pm  
Sat, Sun & Mon Matinee 1:00 & 3:30 pm  
•14A•

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10337 - Whyte Ave. - 433-0728

**BOLLYWOOD HOLLYWOOD**  
Nightly @ 7:10 & 9:10 pm  
Sat, Sun & Mon Matinee @ 2:10 pm  
•PG•

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**HEAVEN**  
Nightly @ 7:00 & 9:00 pm  
Sat, Sun & Mon Matinee @ 2:00 pm  
•14A•

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MOVIE INFO LINE: 986 2728

**LISTINGS FOR DATE OF ISSUE ONLY!**

| Movie                       | Rating | Times                               |
|-----------------------------|--------|-------------------------------------|
| Santa Clause 2              | G      | Daily 7:10, 9:15 Fri-Sun 1:00, 3:30 |
| Ghost Ship                  | 18A    | Daily 7:00, 9:00                    |
| Spy Kids 2                  | G      | Fri-Sun 1:00, 3:10                  |
| I Spy                       | PG     | Daily 7:20, 9:20 Fri-Sun 1:20, 3:30 |
| The Ring                    | 14A    | Daily 6:50, 9:20                    |
| Jonah: A Veggie Tales Movie | G      | Fri-Sun 1:30, 3:30                  |

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# FILM LISTINGS

Showtimes for Fri,  
November 8 to Thu,  
November 14

**GARDEN**  
8712-109 St. 433-0728  
**BOWLING FOR COLUMBINE** 14A  
Fri 9:20 Sat Sun Mon 1:00 3:30

**PRINCETON**  
10337-92 Ave. 433-0728  
Fri 9:00 Sat Sun Mon 2:00  
**BOWLING FOR COLUMBINE** PG  
Fri 9:10 Sat Sun Mon 2:10

**GRANDIN THEATRE**  
10000-100 Ave. 433-0728  
Fri 9:00 Sat Sun Mon 2:00  
**BOWLING FOR COLUMBINE** PG  
Fri 9:10 Sat Sun Mon 2:10

**THE TUXEDO** 18A  
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**THE TUXEDO** 18A  
Fri 9:00 Sat Sun Mon 2:00  
**BOWLING FOR COLUMBINE** PG  
Fri 9:10 Sat Sun Mon 2:10

**JACKASS: THE MOVIE** R  
Crude content throughout. DTS Digital.  
Daily 2:10 4:50 7:50 10:15  
**THE RING** 14A  
Frightening scenes. DTS Digital.  
Daily 1:20 4:00 7:10 9:40  
**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 2:00 4:10 6:30 9:00

**WEST MALL 8**  
8882-170 St. 444-1829

**ABANDON** 14A  
Violent scenes. DTS Digital.  
Fri Tue-Thu 7:15 9:20  
Sat-Mon 1:30 4:20 7:15 9:20

**THE TRANSPORTER** 14A  
DTS Digital. Fri Tue-Thu 7:30 9:45  
Sat-Mon 1:50 4:30 7:30 9:45

**GHOST SHIP** 18A  
Gory violence. DTS Digital. Daily 7:00 9:10

**THE TRUTH ABOUT CHARLIE** PG  
Violent scenes. DTS Digital.  
Fri Tue-Thu 7:10 9:30  
Sat-Mon 1:40 4:10 7:10 9:30

**THE TUXEDO** 18A  
Some violence. DTS Digital.  
Fri Tue-Thu 7:20 9:40  
Sat-Mon 2:00 4:40 7:20 9:40

**WHITE OLEANDER** PG  
Mature themes. DTS Digital.  
Fri Tue-Thu 6:30 9:00  
Sat-Mon 1:10 3:50 6:30 9:00

**TUCK EVERLASTING** PG  
DTS Digital. Fri Tue-Thu 6:40  
Sat-Mon 1:20 4:00 6:40

**JONAH: A VEGGIE TALES MOVIE** G  
DTS Digital. Fri Tue-Thu 6:50  
Sat-Mon 1:05 3:00 4:50 6:50

**AUSTIN POWERS IN GOLDMEMBER** 14A  
Crude content. DTS Digital. Daily 8:50

**ONE HOUR PHOTO** 14A  
DTS Digital. Daily 9:05

**POKÉMON 4EVER** G  
DTS Digital. Sat-Mon 1:00 3:10 5:00

**CLAREVIEW**  
4211-139 Ave. 472-7600

**8 MILE** 18A  
DTS Digital. No passes. On 2 screens  
Daily 1:00 3:30 7:00 9:30

**FEMME FATALE** 18A  
DTS Digital. Daily 1:20 4:00 7:10 9:45

**THE SANTA CLAUSE 2** G  
DTS Digital. On 2 screens  
Daily 12:15 1:30 2:40 3:50  
5:00 6:45 7:30 9:15 9:50

**PUNCH-DRUNK LOVE** PG  
Coarse sexual dialogue. DTS Digital.  
Daily 12:50 3:00 5:15 7:40 10:15

**I SPY** 14A  
Violent scenes. DTS Digital. No passes  
Daily 12:35 2:50 5:05 7:20 9:40

**JACKASS: THE MOVIE** 18A  
Crude content throughout. DTS Digital.  
Daily 12:45 3:10 5:10 7:35 10:00

**THE RING** 14A  
Frightening scenes. DTS Digital.  
Daily 1:10 3:40 7:45 10:10

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12:25 2:30 4:40 6:50 9:00

**SOUTH EDMONTON COMMON**  
1525-99 St. 436-8585

**8 MILE** 18A  
No passes.  
THX Daily 2:30 5:15 8:00 10:45  
DTS Digital.  
On 2 screens.  
Daily 12:30 1:30 3:15 4:15 7:00 7:30 9:45 10:15

**JEE AAYAN NU** 14A  
THX Daily 12:45 4:45 8:45

**BOWLING FOR COLUMBINE** 14A  
DTS Digital. Daily 1:10 4:00 7:15 9:50

**THE SANTA CLAUSE 2** 18A  
THX Daily 1:00 3:50 6:40 9:15  
DTS Digital. Daily 2:00 4:50 7:40 10:00

**I SPY** 14A  
Violent scenes. DTS Digital. No passes.  
On 2 screens. Daily 12:40 1:40 3:20  
4:20 5:40 7:10 8:10 9:40 10:40

**BOLLYWOOD/HOLLYWOOD** 18A  
DTS Digital. Daily 2:15 5:10 7:45 10:10

**PUNCH-DRUNK LOVE** PG  
Coarse sexual dialogue. DTS Digital.  
Daily 1:20 3:40 6:30 9:00

**GHOST SHIP** 18A  
Gory violence. DTS Digital.  
Daily 2:10 5:00 8:15 10:30

**THE RING** 14A  
Frightening scenes.  
THX Daily 1:45 4:30 7:20 10:20

**THE TRANSPORTER** 14A  
DTS Digital. Daily 4:40 10:35

**RED DRAGON** 18A  
Disturbing content, gory violence. DTS Digital.  
Daily 1:15 7:50

**SWEET HOME ALABAMA** PG  
Coarse language. DTS Digital.  
Daily 12:50 3:30 6:45 9:30

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 1:50 4:10 6:50 9:20

**WEST MALL 8**  
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**SERVING SARA** PG  
Coarse language, crude content  
Fri-Mon 2:00 4:45 7:30 9:40 Tue-Thu 7:30 9:40

**BALLISTIC: ECKS VS. SEVER** 14A  
Fri-Mon 2:15 4:30 7:20 9:30  
Tue-Thu 7:20 9:30

**MEN IN BLACK II** PG  
Fri-Mon 1:30 4:15 6:45 9:50 Tue-Thu 6:45 9:50

**CITY BY THE SEA** 14A  
Coarse language. Daily 9:20

**BLUE CRUSH** PG  
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Fri-Mon 1:15 3:45 6:30 9:00 Tue-Thu 6:30 9:00

**LILO AND STITCH** G  
Fri-Mon 1:00 3:00 5:00 7:00 Tue-Thu 7:00

**THE BOURNE IDENTITY** 14A  
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**GHOST SHIP** 18A  
Gory violence. Fri 7:30 10:00  
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**THE RING** 14A  
Frightening scenes. Fri 7:00 9:45  
Sat-Mon 1:15 3:45 7:00 9:45 Tue-Thu 7:00

**WHITE OLEANDER** 14A  
Mature themes. Fri 6:45 9:15  
Sat-Mon 2:00 4:30 6:45 9:15  
Tue-Thu 6:45

**THE TUXEDO** 18A  
Some violence. Fri 7:30 10:00  
Sat-Mon 1:45 4:30 7:30 10:00  
Tue-Thu 7:30

**ABANDON** PG  
Violent scenes. Fri 6:30 8:45  
Sat-Mon 1:30 4:00 6:30 8:45 Tue-Thu 6:30

**THE TRANSPORTER** 14A  
Fri 6:45 9:00 Sat-Mon 1:45 4:15 6:45 9:00  
Tue-Thu 6:45

**RED DRAGON** 18A  
Disturbing content, gory violence. Fri 6:45 9:30  
Sat-Mon 1:00 4:00 6:45 9:30 Tue-Thu 6:45

**THE FOUR FEATHERS** 14A  
Fri 6:30 9:15  
Sat-Mon 1:00 3:45 6:30 9:15 Tue-Thu 6:30

**MY BIG FAT GREEK WEDDING** PG  
Fri 7:15 9:30  
Sat-Mon 1:45 4:45 7:15 9:30 Tue-Thu 7:15

**BARBERSHOP** PG  
Coarse language, Fri-Mon 7:15 9:45  
Tue-Thu 7:15

**JONAH: A VEGGIE TALES MOVIE** G  
Fri 6:30 8:45 Sat-Mon 1:15 4:15 6:30 8:45  
Tue-Thu 6:30

**THE MASTER OF DISGUISE** G  
Fri 7:00 9:00 Sat-Mon 1:00 4:30 7:00 9:00  
Tue-Thu 7:00

**SPY KIDS 2: THE ISLAND OF LOST DREAMS** G  
Sat-Mon 1:30 4:30

**GALAXY CINEMAS**  
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Sherwood Park. 416-0150

**8 MILE** 18A  
DTS Digital. Fri 3:30 6:50 9:20  
Sat-Mon 12:50 3:30 6:50 9:20  
Tue-Thu 6:50 9:20

**THE SANTA CLAUSE 2** G  
DTS Digital. Fri 4:10 6:40 9:15  
Sat-Mon 1:00 4:10 6:40 9:15 Tue-Thu 6:40 9:15

**I SPY** 14A  
Violent scenes. DTS Digital. Fri 3:15 6:55 9:30  
Sat-Mon 12:45 3:15 6:55 9:30  
Tue-Thu 6:55 9:30

**PUNCH-DRUNK LOVE** 14A  
Coarse sexual dialogue. DTS Digital  
Fri 4:30 7:30 9:55  
Sat-Mon 1:40 4:30 7:30 9:55  
Tue-Thu 7:30 9:55

**JACKASS: THE MOVIE** 14A  
Crude content throughout  
DTS Digital  
Fri 4:10 7:40 9:45  
Sat-Mon 1:40 4:10 7:40 9:45  
Tue-Thu 7:40 9:45

**THE RING** 18A  
Frightening scenes  
DTS Digital  
Fri 4:20 7:05 9:50  
Sat-Mon 12:30 4:20 7:05 9:50  
Tue-Thu 7:05 9:50

**WHITE OLEANDER** PG  
Mature themes.  
DTS Digital  
Daily 9:40

**RED DRAGON** 18A  
Disturbing content, gory violence  
DTS Digital  
Daily 7:10 10:00

**JONAH: A VEGGIE TALES MOVIE** G  
DTS Digital  
Fri 3:45  
Sat-Mon 1:30 3:45

**SWEET HOME ALABAMA** PG  
Coarse language  
DTS Digital  
Fri 3:50 7:00 9:35  
Sat-Mon 1:10 3:50 7:00 9:35  
Tue-Thu 7:00 9:35

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Fri 4:00 6:45 9:00  
Sat-Mon 1:35 4:00 6:45 9:00 Tue-Thu 6:45 9:00

**TUCK EVERLASTING** PG  
DTS Digital. Fri 4:15 7:15  
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Violent scenes  
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**BARBERSHOP** PG  
Coarse language  
9:20

**FEMME FATALE** 18A  
Fri Sat Sun Mon 1:00 3:50 7:00 9:35  
Tue Wed Thu 7:00 9:35

**THE FOUR FEATHERS** 14A  
9:10

**JACKASS: THE MOVIE** PG  
Crude content throughout  
Fri Sat Sun Mon 1:10 3:40 7:30 9:50  
Tue Wed Thu 7:30 9:50

**POKÉMON 4EVER** G  
Fri Sat Sun Mon 1:20 3:20 7:10  
Tue Wed Thu 7:10

**SIGNS** PG  
Frightening scenes, not suitable  
for younger children  
Fri Sat Sun Mon 1:50 4:20 6:55 9:25  
Tue Wed Thu 6:55 9:25

**STUART LITTLE 2** 14A  
Fri Sat Sun Mon 1:30 3:30 6:45  
Tue Wed Thu 6:45

**TUCK EVERLASTING** PG  
Fri Sat Sun Mon 2:00 4:30 6:50 9:15  
Tue Wed Thu 6:50 9:15

**WHITE OLEANDER** 14A  
Mature themes  
Fri Sat Sun Mon 1:40 4:10 7:15 9:45  
Tue Wed Thu 7:15 9:45

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**THE SANTA CLAUSE 2** G  
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**8 MILE** 18A  
No passes  
12:20 1:00 3:30 4:00  
7:15 7:45 10:00 10:30

**CYBERWORLD** PG  
IMAX 3D  
Mon Tue Wed Thu 10:00

**FEMME FATALE** 18A  
12:15 4:05 7:10 10:10

**I SPY** PG  
Violent scenes  
12:45 3:20 6:50 9:20

**JACKASS: THE MOVIE** 14A  
Crude content throughout.  
1:30 4:30 7:50 10:20

**MY BIG FAT GREEK WEDDING** PG  
12:45 3:10 6:30 9:15

**PUNCH-DRUNK LOVE** 14A  
Coarse sexual language  
Fri Sat Sun Mon Tue Thu 1:20 3:50 7:30 9:50  
Wed 1:20 3:50 9:50

**RED DRAGON** 18A  
Disturbing content, gory violence  
Fri Sat Sun Mon Tue Thu 12:10 3:40 6:40 9:45  
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Coarse language  
1:10 4:15 7:20 10:15

**THE RING** 14A  
Frightening scenes  
12:10 3:40 6:40 9:45

**THE SANTA CLAUSE 2** G  
12:00 2:30 5:00 7:35 10:05

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**I SPY** PG  
Violent scenes  
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**MY BIG FAT GREEK WEDDING** PG  
Fri Sat Sun Mon 1:00 3:30 6:45 9:15  
Tue Wed Thu 6:45 9:15

**THE RING** 14A  
Frightening scenes  
Fri Sat Sun Mon 1:30 4:00 7:00 9:30  
Tue Wed Thu 7:00 9:30

**THE SANTA CLAUSE 2** G  
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Midnight Fri Sat 11:30

**BALLISTIC: ECKS VS. SEVER** 14A  
Sat Sun 11:35  
Daily 1:45 4:25 7:30 9:45  
Midnight Fri Sat 11:55

**SERVING SARA** PG  
Coarse language, crude content  
Sat Sun 11:45  
Daily 2:10 4:50 7:35 10:00  
Midnight Fri Sat 12:10

**MEN IN BLACK II** PG  
Sat Sun 11:50  
Daily 2:05 5:10 7:40 9:55  
Midnight Fri Sat 12:00

**CITY BY THE SEA** 14A  
Coarse language  
Daily 7:45 10:10  
Midnight Fri Sat 12:25

**THE BANGER SISTERS** 14A  
Sexual content  
Sat Sun 11:40  
Daily 1:50 4:40 7:15 9:35  
Midnight Fri Sat 11:45

**ROAD TO PERDITION** 14A  
Violent scenes  
Daily 9:50  
Midnight Fri Sat 12:20

**THE MASTER OF DISGUISE** G  
Sat Sun 11:20  
Daily 1:10 3:05 5:00 7:10 9:20  
Midnight Fri Sat 11:15

**AUSTIN POWERS 3: IN GOLDMEMBER** 14A  
Crude content  
Sat Sun 11:55  
Daily 2:15 5:00 7:50 10:15  
Midnight Fri Sat 12:15

**BLUE CRUSH** PG  
Not suitable for younger children  
Sat Sun 11:05  
Daily 1:55 4:35 7:10 9:30  
Midnight Fri Sat 11:50

**THE BOURNE IDENTITY** 14A  
Sat Sun 11:30  
Daily 2:00 4:45 7:25 10:05  
Midnight Fri Sat 12:30

**LILO AND STITCH** G  
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arts

# Mathematically illuminated

Ric Reid performs his usual acting algebra at the Citadel in *Proof*

BY PAUL MATWYCHUK

Over the past three seasons, Ric Reid has emerged as one of the most reliable members of the Citadel's pool of regular actors. And while it would be misleading to lump all those very different performances into a single type, it's probably fair to say that whenever Reid is onstage, he's probably playing the most sensible and level-headed character in the scene. In *A Streetcar Named Desire*, he was Blanche's gentlemanly suitor Mitch; in *Art*, he was Marc, the guy who simply couldn't wrap his mind around the fact that his best friend has just bought an all-white painting for 200,000 francs; and in *To Kill a Mockingbird*, he was that pillar of rationality and humane liberalism Atticus Finch.

But in the Citadel's new production of David Auburn's Pulitzer Prize-winning smash *Proof*, Reid plays a character whose relationship with his daughter is almost a nightmare version of Atticus Finch's relationship with Scout. He's Robert, a brilliant mathematician whose mind has fallen prey to a particularly cruel combination of latent schizophrenia and Alzheimer's. And while he believes that his daughter Catherine (who has self-sacrificingly volunteered to care for him right up until his death) has inherited his genius for numbers, he can't help but worry that he may have passed his less desirable mental problems onto her as well. "The thing about Robert," Reid says, "is he knows how bright his daughter is and he knows she got that from him. He's not absolutely sure of her ability—no one can be—but he knows she could go as far as she wants to go. So his concern is that she'll drop that ball, that she won't motivate."

## Heartbreaking works of staggering geniuses

Auburn didn't base his play on any real-life models, but its premise inevitably recalls such Hollywood biopics of tormented geniuses like pianist David Helfgott (*Shine*) or John Nash (*A Beautiful Mind*), both of which shared the somewhat anti-intellectual suggestion that you should be careful around spectacularly intelligent people, seeing as so



A beautiful mind—and an attractive daughter: Rachel Martins and Ric Reid star in story about schizophrenic mathematician.

many of them are spectacularly crazy as well. But Reid says Auburn's script is actually on pretty solid scientific ground.

"We found out," he says, "from our research and the speakers who came to us as we were preparing the show, that schizophrenia and mathematics go hand in hand. It's certainly not 100 per cent, but there is a ridiculous amount of overlap—even

revolves around the question of whether Robert wrote it during one of his rare, lucid periods as his head failed, or if it's the work of Catherine, the antisocial, possibly crazy university dropout. But Reid says that the proof—the exact nature of which was never explained to us—is really just McGuffin. *Proof*, he says, isn't really about math, just like *Dog Day Afternoon* isn't really about a bank robbery.

"The bank robbery is the catalyst," Reid says, "and in *Proof*, it's the math. But it's not what the play is about. It's about people's reaction to the math, and what it means to them and especially which character, Robert or Catherine, they're going to place their faith in, whose side of the fence they're going to stand on."

Reid is a former economics student, so calculating figures isn't a skill that's totally alien to him—although he readily admits that knowing  $92,305 \times 2^{16,998} + 1$  is a prime number, the way Catherine does, is a little beyond him. Nevertheless, he respects actors and mathematicians for surprisingly similar lives. "The passion required to pursue either career is very, very great," he says. "If you want to be good at what you do, there is—the lesser lights don't have the passion, and so they don't have the career. But the ones who do, you take it home, you can't let it go, it consumes you at times. You've got to go somewhere that the populace doesn't go, explore things that the populace doesn't explore. We may occasionally go outside everyday behaviour, but it's only from the outside that it appears we're mad." ▽

[proof] theatre

if the mathematician himself is not schizophrenic, very often they have a brother, a sister, an uncle who is. They haven't been able to figure it out yet, but there does seem to be a correlation—and this is a gross generalization—between schizophrenia and a mind that has to function at that level and look at things from a different point of view in order to see things the rest of the world can't. And in much the same way, a performer or an artist or a musician will be more prone to manic depression, which is a condition with a more emotional context."

## You don't do the math

But unlike the other "math play" to recently take Broadway by storm, Michael Frayn's *Copenhagen* (which used Heisenberg's "uncertainty principle" as its key metaphor), *Proof*, considerably, doesn't require its audience to have any arithmetic skills whatsoever, except maybe for one joke about imaginary numbers that may fly over the heads of anybody who wasn't paying attention in Grade 12 math class. At the centre of Auburn's plot is a miraculous mathematical "proof" that one of Robert's students discovers among his papers after he dies, and much of the action

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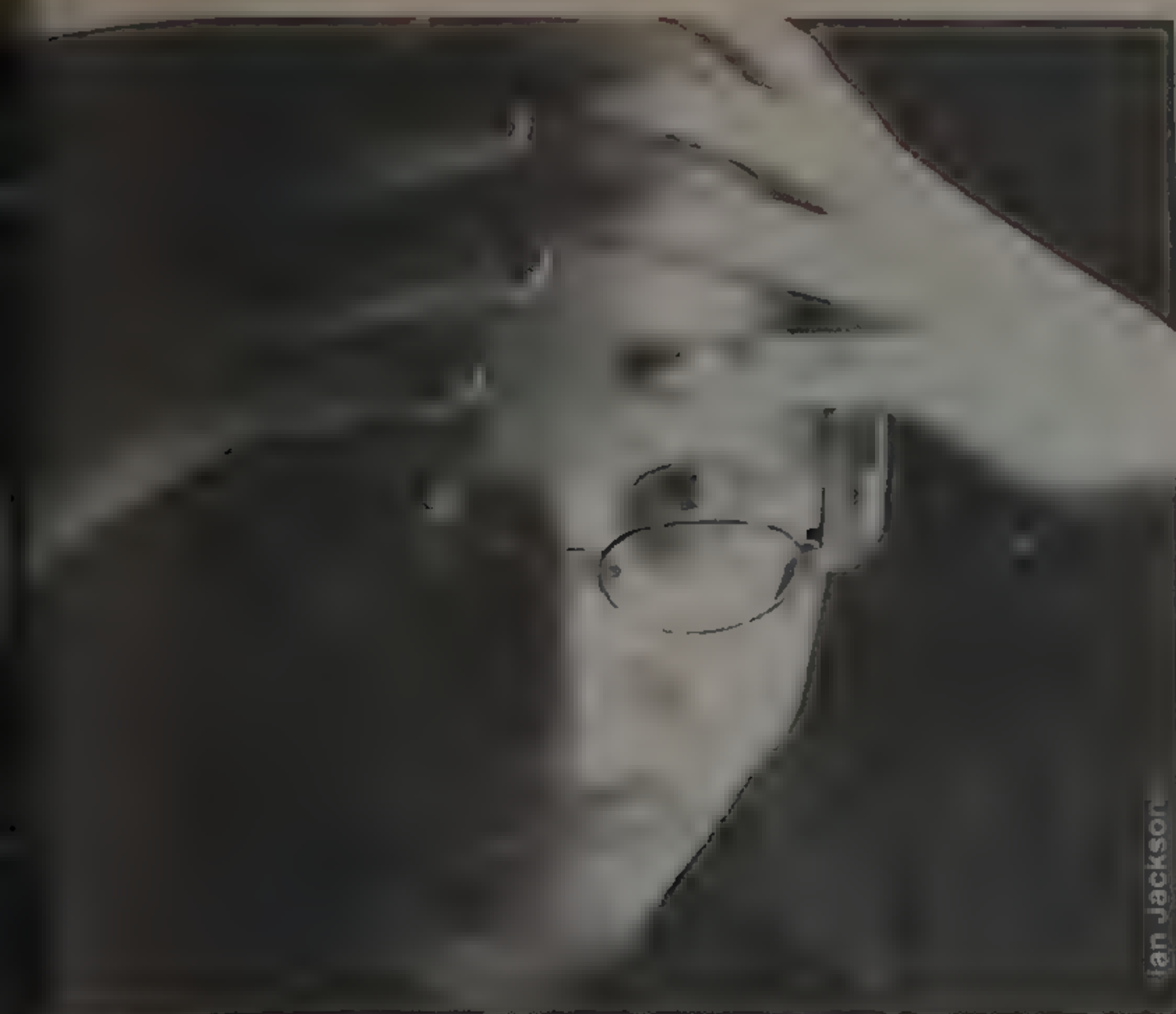
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## Shrinking Violet

Sex changes are  
The Key to  
Violet's Apartment

by CHRIS BOUTET

When writer/actor Paul Matwychuk looks back at his first performance of *The Key to Violet's Apartment* at the Fringe Festival, he says he was to be putting on a play that with his life-long obsession with sex changes—a fascination he thinks has pervaded throughout society, though expressed. "Sex changes are just a weird thing," says Matwychuk, "taking time in his duties as managing to stage the

"You see these sex change people talk shows and it's like this freaky thing. But it's something that people are still curious in all sorts of ways. It's a motif that comes up in mainstream entertainment all the time.

"It's all on the level of manipulation," he continues, "it's just a configuration. There's nothing magical about it, but the thing that interests me is not so much people who undergo the transition as it is the kind of fantastical idea of just snapping your fingers and changing into a

Just the catalyst

to *Violet's Apartment* will be Catalyst Theatre's three-play production, *Blind Dates with Theatre*, this week. When Catalyst Theatre reached him with the idea of doing the play, Matwychuk said at the chance. "It's still probably my favourite of my own," he says, "and since I did five performances of it, I am really thrilled to be able to put it in front of an audience in collaboration with [director] Jonathan Christenson, an artist I have such respect for. I don't think I'd ever get the chance to do *Violet* ever again."

Buoyed by the positive response to his first-ever Fringe play, 1994's *The Muscular Stepmother*, Matwychuk—a four-time Sterling Award nominee—crafted *Violet's Apartment* for the stage in 1995 out of two short stories he had originally written while completing his M.A. in creative writing at the University of Alberta. The final product, he feels, eloquently explores the mysteries of the other sex and the possibilities of seeing the world in a new way by blurring the hard and fast boundaries of gender.

*Violet's Apartment* begins with the story of two guys—the narrator, Paul, and Max—batting around that seemingly eternal question among

finer gentlemen: if you could be a woman for a day, would you do it?

As they're getting further into the conversation, Paul's wife arrives to give Paul a lift home along with her friend, Violet. During the car ride, Violet says that she has a story to tell them. "And at this point, she starts narrating this very strange story about how she woke up one morning and found that every shoe in her apartment had mysteriously been filled with water," says Matwychuk. "Nothing else is out of place; it's just some mysterious manifestation. And she tries to track down who had done this to her. And in doing so she realizes that all her life, she's been this kind of icy soul, she keeps herself walled off from people, and it concludes with her discovering that she's in fact a huge part of other people's lives.

**You've got male**

"But the theatrical trick," he adds, "is that *Violet's* story is told through the male narrator, and as the monologue goes on, he descends deeper and deeper into a female persona on stage. And when he comes out of it, it makes him feel that women are even more mysterious than he had thought. And he realizes that his wife, whom he always thought he knew, there's more to her—and by extension all women—that he never would have contemplated."

It's a touchy subject, but rest assured: Matwychuk realizes the pitfalls of his material, that the subject could have easily degraded into some sort of lame *Evening at the Improv*-style sketch playing up the social and mental differences between men and women. "The play isn't so much about the psychological differences between men and women," he says, "but rather the way that people's bodies determine to some extent what they're like. It changes your outlook on life.... I know I've sort of hung the play on this sex-change hook, but what it's really about is that the world is wider than you realize, and that boundaries that separate category from category, person from person, are actually pretty porous.

"But I am interested in sex changes." ☐

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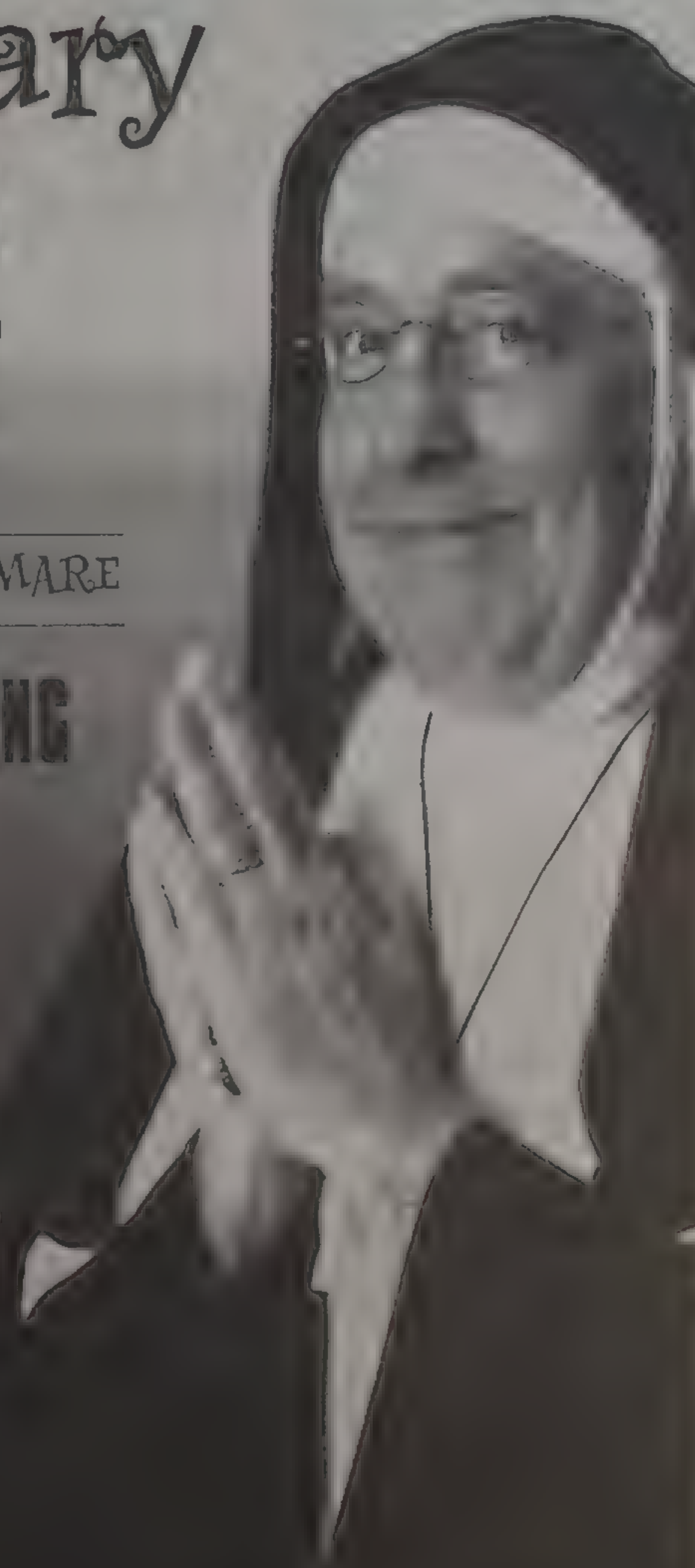
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# Black and white and dreaded all over

Tom Wood is a terrifyingly funny presence as *Sister Mary Ignatius*

By PAUL MATWYCHUK

I wasn't around to see Tom Wood give his legendary 1982 performance in the title role of Christopher Durang's *Sister Mary Ignatius Explains It All for You* at the Phoenix Theatre. I was dodging high-school bullies at the time in Hamilton, Ontario, but I'm guessing that the most significant difference between that production and the Citadel's current revival of the play is not Wood's performance, but the atmosphere surrounding it. The print ads for the show cheerfully guarantee "blasphemous comedy," but in a way that suggests audiences will be titillated rather than scandalized by its mockery of the Catholic Church. And as the audience files into the Maclab Theatre for the show, the loudspeakers are playing Hall & Oates's "Maneater," with its campy promise of "Oh-oh, here she comes.... Watch out, boy, she'll chew you up!"

And so it's a huge surprise to wade through all these reassurances that we're in for nothing more than a night of harmless, mildly shocking Nonsense-ical fun and encounter the viciously funny, genuinely subversive play at the centre of it all. Make

no mistake about it: some of the elements of Durang's script (especially a long monologue by Coralie Cairns) may have an unmistakable whiff of 1979 about them, but his central satirical premise remains as potent as ever.

## Stray dogma

The play takes the form of a lecture by Sister Mary Ignatius in which she explains to the audience the basic precepts of Catholicism, blithely passing over the many inconsistencies, contradictions, implausibilities and

## [review] theatre

blatant injustices each new point raises. (For instance, Sister Mary genuinely believes that people who ate meat on Friday before 1965, when Vatican II declassified the practice as a mortal sin, are still going to Hell.) At first, Mary's whole-hearted (if occasionally absent-minded) adherence to even the loopy aspects of Catholic dogma seems rather endearing—but when four of Mary's former students show up to tell her what a miserable experience it was to be taught by her, Mary reveals herself to be not just completely insane, but dangerous to boot. And here's the really subversive part: Durang doesn't think Mary's insanity represents a warped version of Catholicism—on the contrary, he thinks her shocking behaviour repre-

sents Catholicism in its truest, ultimate form. Following the Church doesn't make you into a saint, Durang is saying; it turns you into a psychopath.

Tom Wood gives an absolutely superb comic performance in this deceptively difficult role. He resists the urge to reduce Mary to a caricature of the stern, rigid nun and instead turns her into a surprisingly layered human being: she's so jolly (and so free with the cookies) that you can see why her seven-year-old star pupil Thomas (well played by a deadpan young actor named Timothy Dowler-Coltman) adores her, but Wood also finds a way to suggest that the only reason Mary likes kids so much is that people are so much easier to control when they're little. Mary may be a little senile, but there's not a trace of self-doubt in Wood's characterization of Mary—everything she says makes perfect sense to her, and whenever she's confronted with an unpleasant fact or someone asks her a particularly troubling question, she shoves it out of her mind like an index card being shuffled to the bottom of a pile. In other words, Wood takes this terrifying woman and gives her a human face—like so many real-life monsters, she's utterly unaware of her own monstrosity, which is precisely the quality that makes her so nightmarish.

Nightmarishness, oddly enough, is what *The Actor's Nightmare*, the short play that precedes *Sister Mary Ignatius* in the evening, lacks. Larry Yachimec plays George



Twisted Sister: Tom Wood thinks castration will help young Timothy Dowler-Coltman maintain his soprano voice in *Sister Mary Ignatius Explains It All for You*

Spelvin (or at least, that's what he thinks his name is), a slightly nebulous accountant who inexplicably finds himself shoved onto the stage of a mysterious theatre and forced to play the lead in *Private Lives*, even though he can't recall rehearsing the play and, indeed, has only the dimmest memory of what happens in the plot. (The fact that he's wearing a Hamlet costume only makes him more unsettled.)

Yachimec is quite funny as George anxiously plays along with his co-stars, desperately calls for lines from the stage manager and tries to keep up with the action as the play being performed morphs unpredictably from *Private Lives* to *Hamlet* to Samuel Beckett.

But after a certain point, *The Actor's Nightmare* starts to feel like

it's treading water; George's situation stays on the level of awareness and confusion without quite making the leap into the surreal. George begins to wonder, receiving some sort of cosmic punishment for leaving the Catholic Church. When the play shifts to *Man for All Seasons*, poor George winds up having to face an executioner wielding an enormous and clad head to toe in armour—but Sister Mary is as much, much scarier. ☐

## Sister Mary Ignatius Explains It All for You and The Actor's Nightmare

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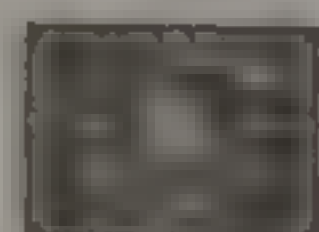
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## Old boys' club—and new girls' club

*Bouncers* and *Shakers* raise the bar on gender differences

By JAMES ELFORD

Often forgotten amidst alcohol-fuelled revelry, the people who make our nightclubbing debauchery possible have their own particular views on the scene in which they work and play. Take a peek into their world as Ribbit Productions opens their first season by bringing back their 2000 Fringe hit *Bouncers*, pairing it with *Shakers*, playwright John Godber's quasi-sequel about waitresses.

Presenting a slice of British club life from the viewpoint of those who know it best—security staff and servers—both shows peel back the façade and shows audiences what lurks beneath. "If you go to a club or a bar, bouncers are going to be nice to you to a certain extent—but especially the waitresses are going to be nice to you," explains cast member Andrew Bursey. "But what they're really thinking is something else. With *Bouncers* and *Shakers*, you can actually hear what those people are thinking."

While *Bouncers* received both

critical acclaim and large audiences at the Fringe and on tour, there was some concern about repeating a past hit so early in the new company's life. But both Bursey and fellow actor Jon Paterson insist that the play has only ripened over time, becoming tighter and more focused with every performance. "We were watching the video from two years ago and it was different from the

## [review] theatre

show last year," explains Paterson. "Each time we do a show we know each other more, we know we can rely on each other more, and I think it gets better and better each time."

Although Bursey insists that it will be a different show, he wants to assure audiences that the core elements remain. "The explosiveness, the synchronicity, the rhythm of the piece and its musicality will all be there," he says.

## The great divide

Before venturing into the wild world of waitresses, writer John Godber teamed up with Jane Thornton, which gives the play a strong female voice that helps differentiate it from its predecessor. But there are similari-

ties between the two pieces that transcend the gender divide. In the male counterpart, the four women in *Shakers* play a variety of chaotic roles, and the show promises the same paced energy of *Bouncers*. "It's directed by two guys who wrote *Bouncers*, Scott Walters and David Stone," explains Bursey, "and you know what makes *Bouncers* work are going to give that to *Shakers*."

Added to this promising mix is an underscore of appropriate early music assembled by the man responsible for the '80s retro-sounds of *Bouncers*. While you may not want to shake your ass to the music, the cozy confines of the Azimut music will provide important fuel for tales that are telling essentially universal stories. "Clubbing changes," Bursey says. "The trends change, the tastes change, but clubbing essentially remains the same." ☐

## Bouncers/Shakers

Written by John Godber/Godber • Directed by Jane Thornton • Directed by Brown/David Stone and Scott • Starring David Stone, Andrew Jon Paterson and Scott Walters Sabourine, Adrienne Meryll, Comish and Jen Keller • Productions • Nov 7-17 • Theatre (11315 106 Ave) • 45



# Onions make me spry

Stewart Lemoine peels back layers for laughs with *Vidalia*

BY TERRY PARKER

Oddly enough, it began with the Food Network. About two years ago, one of Edmonton's best known and most prolific playwrights bought himself a new and bigger TV and suddenly found himself addicted to the tantalizing art of televised food preparation. That's where Stewart Lemoine discovered the *Vidalia* onion. Named after its city of origin in southeast Georgia, the rare, sweet *Vidalia* was frequently the choice of his favourite TV chefs. Intrigued, Lemoine tried one in May 2001 (they're only available in May) and loved its flavour.

He also loved the sound of the word. It's not like he set out to name his latest comedy after the Georgia root vegetable when he decided this summer to write a four-hander with Jeff Haslam, Davina Stewart, Briana Buckmaster and, making his Teatro debut, Mark Meer. Like cooking a great meal, sometimes it just comes together that way.

"I just liked the word. I wanted to use it," says Lemoine, six days ahead of opening night. Like an onion, *Vidalia*, the play, is wonderfully layered and will surely make you cry.

With laughter. "This one is a little different because it's about the process. The whole thing is about these complications. How many can you pile on and still make it plausible?"

If you are Stewart Lemoine, quite a few. Reminiscent of Neil Simon or Peter Sellers, the farcical plot winds around obstacles like a monkey on a motorbike—and with the same outlandish effect. During rehearsals, Lemoine and his troupe had to pause every now and then to make sure the story hung together with no lapses in logic or continuity. "The challenge was to keep in mind who

[preview] **theatre**

knows what and who is really in control of everything," he says.

## Briefcase theatre

Because the plot reveals itself slowly, it would be impious to pre-empt the punchlines with too many details. But here's a glimpse at the recipe: onions, mixed-up briefcases, a made-up language and a lot of people dressed impeccably in suits, including improv master Meer, who actually plays a suit salesman who brings his lunch to work in—you guessed it—a briefcase. "I just thought, what the hell? I like to see that high style on stage. It interests me," says Lemoine.

Unlike many of his other works, which are set in the past, *Vidalia* takes place in a modern city. That allowed him to use a little plot device known as the cellular phone. "Cell phones are automatic. When you're dealing with certain kinds of intrigue on stage, it's easy to maintain a sense that people were not in touch with each other," Lemoine says about previous plays. Maintaining that disconnection in the present is harder for an audience to believe. "So here we have an opportunity to use phones and make them part of the fabric of the plot."

## The commissioned err

After 20 years of writing nearly 50 plays, Lemoine has earned a reputation for delivering original, irreverent shows that make audiences laugh. This one will surely be no exception. Canadian plays, some of which are commissioned works, have become increasingly diverse and complex as they attempt to portray contemporary social issues. There's nothing wrong with that, he



Playwright Stewart Lemoine discovers onions can make you laugh with *Vidalia*.

says, but few people write comedies anymore. *Vidalia* steers us back to those easy, welcome pleasures and reminds audiences it's OK to go to a play for laughter and entertainment. "People love to go to farces. People love to watch sit-coms. We can have that on stage and be good at it," he says. "If it gets people to go to the theatre, I think that's great."

Meer, well known for his untiring contribution to the local improv circuit, especially the last seven years with Edmonton's live soap opera *Die-Nasty!*, says he's excited about appearing for the first time with Teatro La Quindici-

na, the company Lemoine founded at the Fringe 20 years ago. "We laughed all the way through the read-through," says Meer. He has a plum role as the exasperated suit salesman. "He's just a guy who gets caught up in a situation far beyond his control," Meer says. "I think people should see this play if they wish to be entertained." ☐

*Vidalia*

Written and directed by Stewart Lemoine • Varscona Theatre • Nov 7-30 • Teatro La Quindicina • TIX on the Square (420-1757) or Varscona (433-3399)

## ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

## ART GALLERIES

Also see What's Happening Downtown on page 53.

**AGNES BUGERA GALLERY INC.** 12310 Jasper Ave., 482-2854. **NEW WORKS:** Watercolours by Jerry Heine. Until Nov. 9. • **EARTHLY DELIGHTS:** Oils and monotypes on hand-made oriental paper by Jamie Evard. Nov. 16-30.

**ART BEAT GALLERY** 8 Mission Ave., St. Albert, 459-3679. **5TH ANNIVERSARY CELEBRATION EXHIBIT:** Paintings, pottery, glass art, soapstone and steel sculptures by various artists. Nov. 9-Dec. 31. Opening reception SAT, Nov. 9, 6-9pm. Artists in attendance.

**BEARCLAW GALLERY** 10403-124 St., 482-1204. Acrylic on canvas by David Morrisseau. Nov. 16-28.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 70, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. **MULTI-COLOUR:** Doris Darbasie (watercolours), Barbara Fortin (acrylic paintings), Normand Fontain (sculpted paintings). Until Nov. 13.

**CYBERTOPIA INTERNET CAFÉ** 11607 Jasper Ave. **WOMEN'S TEARS, WOMEN'S FEARS:** Expressionist paintings by Patricia Laing. Until Nov. 30.

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **THE FOREST FOR THE TREES:** Recent landscape paintings by Randy Wiens. Until Nov. 16.

**EXTENSION CENTRE GALLERY** 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm, Fri, Sat 30am-4:30pm, Sat 9am-noon. **SOLACE:** Debra McGinnis, graduating student exhibition. Opening reception FRI, Nov. 8, 7-9pm. Nov. 12-20.

**FESTIVAL PLACE** Sherwood Park, 951-6340. **CRAFT FAIR:** Christmas in the park. SAT, Nov. 9, 10am-5pm. Admission \$3 adult, kids free.

**FORT DOOR** 10308-81 Ave., 432-7535.

Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (inukshuk, hunters, walrus) by Tivi Ilistuk. Wood carvings by T. Klettie. West Coast Indian gold and silver jewellery by Pat Dixon.

**THE FRINGE GALLERY** Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. **SACRED PLAINS:** Watercolour and gouache paintings by Pierre Bataillard. Until Nov. 30.

**FRONT GALLERY** 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. **LIFE AND COLOUR:** Paintings by Tslila Barzel. Nov. 9-23.

**HARCOURT HOUSE** 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. • **HIGH AND LOW:** Installation by Chris Carson. Until Nov. 30. Opening reception and artist talk, THU, Nov. 7, 7:30-10pm. • **FRONT ROOM:** • **FULLY VISIBLE:** From the Alberta Foundation for the Arts Travelling Exhibition program, featuring a working camera obscura created by Calgary-based artist Chris Cran. Until Nov. 30. • **ART EDUCATION ANNEX:** 435-4214. **ART SHOW AND SALE:** Featuring abstract landscape paintings and drawings by local artists Jayne Willoughby Scott and Annette Ayre. SUN, Nov. 10, 1-5pm.

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave., 433-5807. Alberta landscapes by Judi Popham and Don Winkelaar. Until Dec. 5.

**JOHNSON GALLERY** • 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. **TEN ARTIST GROUP SHOW:** Paintings, bronzes, and sculptures by various artists. Nov. 16-30. Opening reception SAT, Nov. 16. • 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by Brian Traver Smith, prints by Toti, Wendy Ridale, Glen Olsen, pastels by Audrey Pfannmuller. Until Nov. 30.

**KAMENA GALLERY AND FRAMES** 5718-104 St., 944-9497. New watercolours by Willie Wong. Fabric art by Mary Anne Kilgarnon. Acrylic paintings by Kee T. Wong. Poster art by various artists.

**McMULLEN GALLERY** University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **KALAMKARI: INDIA BY DESIGN:** Dyed

and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Until Nov. 17. • **Also on display outside the Gallery:** **SACRED PLACES AROUND THE WORLD:** Platinum prints by Dr. Allan W. King. • **After Hours:** Two large-scale watercolours by Leslie Taillefer.

**MODERN EYES GALLERY** 40, 24 Perron Street, St. Albert, 459-9102. Maggie Walt, local fashion and jewellery designer. SAT, Nov. 9, 10am-5pm. Donations to the Bali Relief Fund and hosting a jewellery sale. • **Local sculptors Bonnie Lewis-Berlinguette (soapstone) and Annlee Arntzen (clay).** Nov. 12-23. Opening reception FRI, Nov. 15, 5-8pm.

**ORANGE HALL** 10335-84 Ave. **STUDIO SALE:** Handmade in Canada. Paintings, clothing, jewellery, blacksmithed objets d'art. Ten Canadian artists will be in attendance. FRI, Nov. 8, 5-9pm-SAT, Nov. 9, 9am-5pm.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu 10am-8pm. • **WHISPER:** Until Nov. 30.

**REMEDY CAFÉ** 8631-109 St., 433-3096. **POPI:** Art by Michael Joyal. Until Nov. 30. Opening reception, artist in attendance. Nov. 9, 8pm. Music by Sima Shamsi, Metallica. Free.

**R.L. WILKIN ARCHITECTS LTD** 10545-87 Ave., 439-3614, 435-7051. **STUDIO SALE:** James Lavoie and Patti Hartnagel annual studio sale. Fused glass tableware by James Lavoie and roku sculptures by Patti Hartnagel. FRI, Nov. 8, 5:30-9pm; SAT, Nov. 9, 11am-3pm; SUN, Nov. 10, 11am-3pm.

**SCOTT GALLERY** 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. **WHERE THE JUNGLE MEETS THE SEA...AND HOME AGAIN:** Works by Wendy Wacko. Until Nov. 12.

**SNOWBIRD GALLERY** WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

**ST. THOMAS COFFEE HOUSE** 4, 44 St. Thomas Street, St. Albert. **EQUUESSENSE:** Innovative views of the horse by Susanne Loutas. Until Dec. 3.

**SWEETWATER CAFÉ** 102 Ave., 124 St. ICE AND SOLEIL: Group show. Until Feb. 5.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Landscapes, cityscapes,

florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

**SUTTON ART** 2 Aspen Heights, Sherwood Park, 449-5312. Annual open studio show and sale, works by Eileen Raucher-Sutton. Sat, Nov. 9-Sun, Nov. 10, noon-5pm.

**TIMOTHY'S WORLD COFFEE** 8137-104 St. **BODY GRAPHIC:** Drawings and paintings based on the human figure. Until Dec. 3.

**UPSTAIRS GALLERY** Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. **PRES-SURE TREATED:** New sculptures by Tommie Gallie. Until Nov. 29.

**THE VAAA GALLERY** 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **NEXUS: WOVEN BONDS:** The Handweavers Spinners and Dyers of Alberta. Woven works by Alberta's weavers. Nov. 7-Dec. 5. Opening reception THU, Nov. 7, 7:30-9:30pm

## DANCE

**ARDEN THEATRE** 5 St. Anne Street, St. Albert, 459-1542. **Montréal Danse.** By choreographer Estelle Claretton. *From Julia to Emile, 1949.* Set in a café; a woman looks back at the pivotal moments of her life. Until Nov. 7, 8pm. TIX \$22.50, youth/senior \$18.50.

**CHATEAU LOUIS HOTEL** Grand Ballroom, 11727 Kingsway, 454-3739. **Christmas Around the World:** Presented by Vinok Worldance. Nov. 14-17.

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 413-0985. **Great, Great Dance Show:** Presented by Edmonton Festival Ballet. Including Edmonton Contemporary Dancers. TIX \$12, \$8 student/senior. SUN, Nov. 17, 3pm.

## THEATRE

Also see What's Happening Downtown on page 53.

**ALL FOR ONE** Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. Musical. One of the King's loyal musketeers is missing. D'Artagnan has been replaced by a girl. Someone is making trouble in the King's court. What can two out-of-work musketeers do to save the day? Who is the mysterious swordsman? Nov. 8-Feb. 1.

**BOUNCERS AND SHAKERS** Azimuth Theatre Space, 11315-106 Ave., 454-0583, 420-1757. Presented by Ribbit Productions. British lads and lasses. Nov. 7-17. TIX \$15 @ TIX on the Square.

**THE BRITISH ARE COMING AGAIN** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By Will Marks and Joe Harris. A follow-up to *The British Invasion*. A tribute to your favorite recording artists spiced with humour. Nov. 8-Feb. 23.

**CHIMPROV!** The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers

**CITY DUDES AND COUNTRY SLICKERS** Jubilations Dinner Theatre, Upper Level, Phase 3, WEM, 484-2424. Several "slickers" from the city arrive at a Dude Ranch on the prairies to try to come to terms with their modern day problems and their messed up lives. Nov. 8-Jan. 26.

**THE KEY TO VIOLET'S APARTMENT** Catalyst Theatre, 8529 Gateway Blvd., 431-1750, 420-1757. Blind Dates with Theatre series. By Paul Matwychuk. Presented by Catalyst Theatre. Nov. 12-17. Adv. tickets @ TIX on the Square

**MARY'S WEDDING** Jubilee Auditorium Kaasa Theatre, 11455-87 Ave., 420-1757 477-5955. Presented by Workshop West Theatre. By Stephen Massicotte. A love story in which two young lovers, torn apart by the chaos of World War I, find that love is stronger than time. Until Nov. 9, 8pm. TIX \$16 adult, \$13 student/senior/artist. Adv. tickets @ TIX on the Square

**OH SUSANNA** Varscona Theatre, 10329-83 Ave. Last Sat ea. Month, 11pm. Live Euro-style variety show fun and antics. Laughs Music. Cocktails. Hosted by ultra-glamorous international uber-babe Susanna Patchoulli

**SISTERS** Timms Centre, U of A Campus, 492-2495, 420-1757. Presented by Studio Theatre. By Wendy Lill. The story of Mary, a nun who once taught at a Native residential school. When she receives a letter from a former student, she realizes the pain and suffering she caused during her years there. Until Nov. 9 @ 8pm; Thu, Nov. 7 matinee 12:30pm. No performances on Sundays. TIX \$8-\$20 @ TIX on the Square

**A TASTE OF SERIES** The Roxy, 10708-124 St., 453-2440. Roxy fundraiser. Dinner, entertainment and a silent auction. Nov. 15

**THEATRESPORTS** New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers

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# Astral Horoscope

By MATT SHORT

**ARIES** (Mar 20-Apr 19): Cosmic forces are providing numerous opportunities within your grasp this week, as your planetary ruler, Mars, receives benefits from Jupiter and Pluto. Intimate partnerships and business relations are positively transformed and expanded simultaneously. The weekend holds spiritual transition and a new vision for the future. Your sexual energies will be heightened and your intuition will increase to the point of psychic connections to loved ones by November 10. Next week, romance, travel and good luck in all endeavours is shown for November 12. If you were born close to April 7, keep your cool because this could be one of the best times in your life. Universities, foreigners, inheritance and changes in faith are also featured. Sagittarius or Scorpio involved.

**TAURUS** (Apr 20-May 19): You really don't need to be anymore preoccupied with sex and love relationships than you already are. But your planetary ruler, Venus, continues her regression in Scorpio anyway. You are very susceptible to obsessions, suspicious attitudes and extreme sensuality at this time. All of these thoughts and feelings could become blown out of proportion this week since your feelings are already deeper and now becoming so much larger. Love affairs and all types of relationships could receive blessings, especially around November 10. New changes are soon to come. Sagittarius or Pisces could play part.

**GEMINI** (May 20-June 20): Your planetary ruler, Mercury, is currently moving through the sign of Scorpio. Your naturally lighthearted attitude has become increasingly serious. Mystery, horror, the occult, forensic science, life after death and sexual topics may become more appealing for you at this time. Changes in diet, dress and at your job are also indicated. Be cautious of laziness, lack of direction and general overindulgence on November 11. Promotions and agreements made on this day may seem better than they are. Creative activities, situations involving children and romantic encounters are seen for November 12 and 13, especially with the sign Leo. The signs Sagittarius or Pisces could also apply.

**CANCER** (June 21-July 22): Your ruling Moon has recently received positive planetary vibrations, so don't let the end of a good week go bad through a fight with your significant other after work on November 8. The weekend could have a more serious tone due to heavy workloads, increased responsibilities, depression or resurfacing of past issues, possible involving a parent or the sign Capricorn. Isolation, hospitals, escapism and sacred sex are shown around November 10. Prepare for the unexpected on November 12, especially on trips and regarding friends and the sign Aquarius. Pay special attention to your dreams.

**LEO** (July 23-Aug 22): You will continue to experience inner change, as your ruling Sun moves through transitional Scorpio. Old emotional patterns can be broken down at this time and could positively materialize as residential redecoration. Use caution this weekend with home projects. You could bite off more than you can chew. Overindulgence in food and drink is another possibility as Jupiter influences you to party down around November 10. Secret romances, hidden enemies and combined efforts in artistic collaborations are also shown, especially involving the signs Pisces or Sagittarius. The signs Gemini or Virgo could also be involved.

**VIRGO** (Aug 23-Sept 22): You are intuitively making changes in your daily routine, as your planetary ruler, Mercury, moves through the sign of Scorpio. You may also be thinking more about sex, the occult, life after death and other mysteries of the unknown. Expect good decisions and excellent driving conditions on November 9. Excessive talking, insomnia, lack of direction and general laziness is shown for November 11. Romantic conditions are seen for next week, especially with the sign Leo on November 13. Your health forecast is good, except for damage you inflict upon yourself through carelessness. The signs Sagittarius and Pisces may apply.

**LIBRA** (Sept 23-Oct 22): You may be regressing to your old ways, as your planetary ruler, Venus, moves all the way back to the beginning of Scorpio. You've been constantly thinking about changing your means of income to suit what's really important to you, or maybe you need to make some of the same changes again to reconfirm a past decision. Cosmic vibrations currently favor inheritance, shared finances, access to other people's money and expansion of income, but there are also signs of delays. Sexuality and desire are at an all time high. The signs Sagittarius and Pisces are favoured for such activities.

**SCORPIO** (Oct 23-Nov 21): Planetary influences continue to shine on you, as Pluto receives positive vibrations from Jupiter and Mars. Actually, situations couldn't be better for you. Your strength and energy levels are soaring, so reach out and grab on to these great opportunities now. Career and financial growth is shown through schooling, travel and general good luck. Authority figures are in positive standing with you now. So if you've wanted a raise, this is the time to ask, especially if your boss is a Sagittarius or Pisces. Learn to use your faith. The sign Aries could be involved.

**SAGITTARIUS** (Nov 22-Dec 21): It's time to let go of your old self. Cosmic conditions are making it easier than ever for you to create a new life. As your planetary ruler, Jupiter, continues to be affected by transformational Pluto, different looks, new insights into spiritual matters and changes influenced by traveling are all shown. Problems concerning children and romance are seen close to November 10, especially with the sign Leo, along with cancellations, misunderstandings and travel challenges on November 11. Increases in energy levels and activities involving friends and the sign Aries is forecasted for November 12. Virgo, Gemini, Taurus or Libra could also apply.

**CAPRICORN** (Dec 22-Jan 20): As your planetary ruler, Saturn, continues moving backwards in Gemini, you could have trouble seeing a way out of your current routine. Looking to the past could help you realize just how much the way you see things has affected the different outcomes in your life. Things at work may remain stagnant for now, but don't worry, more sudden changes are soon to come, possibly involving your friends or the sign Aquarius. Your home, kitchens, nurses, mothers and the sign Cancer are featured in a positive light.

**AQUARIUS** (Jan 21-Feb 18): Now that your ruling planet, Uranus, has returned to a forward motion, there's no stopping your final changes. Unexpected occurrences will continue to happen to those born on February 14 and later. Intense influences from Pluto are also instigating transformation in your life, especially regarding your friends and your worst dreams. Sexual impulses continue to be strong, along with an increased interest in the occult and life after death. If you were born close to January 29, a dream could come true. The signs Scorpio or Aries could play a part.

**PISCES** (Feb 19-Mar 19): It's true that you are the dreamer of the zodiac, but don't let your escapist tendencies keep you from making your hopes and dreams into a reality. Some of the career blockages you've been experiencing have been temporarily cleared bringing a possible job change, or some transformation in your current career. Situations involving sporting events, children and romantic affairs are seen around November 10, especially with the sign Leo. Good health and healing through dietary changes is also indicated. A Scorpio, Aries or Virgo could also be involved. ☽

## ARTS WEEKLY

Continued from previous page

**UNITY IN DIVERSITY ARTS FESTIVAL** Arden Theatre, St. Albert, 460-7833, 458-2957. Three Dead Trolls Comedy Improv., hip hop dancers, choir, drama, classical and cultural music. Sat, Nov. 9, 7pm.

## EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

### DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

**DEVONIAN BOTANIC GARDEN** 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., Fort Edmonton Park, 496-8787. Open (9am-4pm) until Dec. 24. •SEASONAL CHANGES EXHIBIT: Discover how the wildlife of Edmonton and region adapt to changes in the seasons. •EXHIBIT ROOM SUNDAY THEMES/ SUNDAY DROP-IN ACTIVITIES: Weekends and hols 1-4pm. Each Sunday, join a naturalist and explore a new theme with your family. SUN 10, 17, 24 (1-4pm): Family of Deer.

**JOHN WALTER MUSEUM** Kinsmen Sports Centre Park, 496-8787. SUN 10 (1-4pm): Parlour games. SUN 17 (1-4pm): Basic breads.

**ROYAL EDMONTON REGIMENT MUSEUM** Prince of Wales Armouries, 10440-108 Ave., 421-9943. HORSE WARRIORS: WHEN CANADIANS GALLOPED INTO BATTLE: Photographs and artefacts.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •ST. ALBERT: THIS IS OUR STORY: Permanent exhibition. •CRY OF THE LOON: Until Nov. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Donation \$2.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •HARVEST COLOURS: Chrysanthemum show. Until Nov. 24. •ART WALL: Alberta Needlecraft Guild. Until Nov. 15. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family.

**ODYSSSEUM** 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9100. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •ANCIENT ROME: Until Apr. 21. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •BIG THINGS: Large-scale sculptures by artists of the North Edmonton Sculpture Workshop. Until April 2003. •SPOTLIGHT GALLERY: SNAP! TWENTY YEARS OF PRINTMAKING: Celebrating the twentieth anniversary of the Society of Northern Alberta Print-artists (SNAP). Featuring contemporary prints. Until Nov. 17. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent exhibit. •THE BIRD GALLERY: Mounted birds. Permanent exhibit. •A TO Z AT THE MUSEUM: Every SAT (9 am-11am): family-fun drop-in program. Admission is half-price between 9am-11am. •EDMONTON FILM SOCIETY: Museum Theatre, 439-5285. MON 11 (8pm): The Devil and Miss Jones (1941) Jean Arthur, Charles Coburn. MON 18 (8pm): Barefoot in the Park (1967) Robert Redford, Jane Fonda. TIX \$5 adults, \$4 senior/student, \$2 kids 12 and under; \$25 series pass (8 movies).

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 10 (noon-4pm): Family Remembrance Day event. TIX \$3 adult, \$2 senior/youth (7-17), \$8 family. Children 6 years and under free.

**TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Telecommunications museum. An interactive educational gallery.

**VIDALIA** Varcona Theatre, 10329-83 Ave., 420-1757. By Stewart Lemoine. Presented by Teatro La Quindicina. Comedy. A romp through the worlds of industrial espionage and haberdashery. A pair of corporate intriguers find themselves at loose ends when their intended transaction goes suddenly off the rails. Nov. 7-30. Tue-Sat 8pm, Sat matinees 2pm. TIX \$15, \$12 student/senior/equity. Tue and Saturday matinee Pay-What-You-Can. Two-for-one Fri, Nov. 8. Adv. tickets @ TIX on the Square.

### KIDS STUFF

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every WED (10:15am): Time for tots, 2-3 yrs. Nov. 13-Dec. 11. Pre-register. •Every THU (10:15am): Little tales for little people, 3-5 yrs. Nov. 7-Dec. 5. Drop-in.

**CALDER LIBRARY** 12522-132 Ave., 496-7090. •Every TUE (10:30am); THU (10:30am): Pre-school storytime, 3-5 yrs. Until Dec. 12. SAT 16 (2pm): Saturday theatre, all-ages.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every WED (10:15am): Time for tots, 2-3 yrs. Nov. 13-Dec. 11. Pre-register. •Every THU (10:15am): Little tales for little people, 3-5 yrs. Nov. 7-Dec. 5. Drop-in.

**CASTLE DOWNS LIBRARY** 15379 Castle Downs Rd., 496-7091. •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Dec. 4. Pre-register.

**FESTIVAL PLACE** Sherwood Park, 449-3378. SAT 16 (2pm): Kidstock with Teletubbies, Arthur, Clifford and Blues Clues. TIX \$14 adult, \$10 children.

**HIGHLANDS LIBRARY** 6710-118 Ave., 496-1806. •Every TUE (10:15am; 2pm): Pre-school fun time, 3-5 yrs. Until Dec. 17. Pre-register. •Every THU (10:15am): Totally twos, 2+ yrs. Nov. 7-Dec. 19.

**IDYLWYLD LIBRARY** 8310-88 Ave., 496-1808. •Every TUE (10:15am): Il était une fois. Until Dec. 10. Pre-register. •Every WED (10:15am): Time for twos, 2-3 yrs. Pre-register. SAT 16 (2pm): Dr. Seuss Day.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. •Every TUE (10:15 am): Baby laptime, 1-2 yrs. Pre-register. •Every WED (1:15 pm): Pre-school storytime for 3-year-olds. Until Nov. 13. •Every WED (2:15pm): Pre-school storytime, 4-5 yrs. Until Nov. 13. Pre-register. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Pre-register. SAT 16 (2pm): Wood you or wouldn't you! Celebrate the books of Don and Audrey Wood. Pre-register.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. •Every WED (10am): Pre-school storytime, 3-5 yrs. Until Dec. 18. Drop-in. •Every TUE (10am): Baby laptime. Until Dec. 17. Pre-register. •Every THU (7pm): Family storytime, 3+ yrs. Nov. 7-Dec. 19. Drop-in. No program Nov. 14.

**LONDONDERRY LIBRARY** Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:30am): Time for twos, 2-3 yrs. Until Nov. 26. Pre-register. SAT 16 (10am): Junior Stamp Club: Daffy Definitions.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •Every TUE (10:15am); WED (2:15pm): Pre-school storytime. Until Dec. 3. SAT 9: Silly Saturdays: Zoo zoom. SAT 16: Silly Saturdays: Beware of storybook wolves.

**PENNY MCKEE LIBRARY** Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Until Dec. 10. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in. SAT 16 (2pm): Captain Underpants to the rescue, 5+ yrs.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. TUE 12; THU 14, 21, 28 (1:30-2:30pm): Parent and Pre-schooler program. We are family. \$25/child per month. Pre-register before Nov. 12. SAT 9 (1-4pm): Art-Ventures: Six Degrees of Separation. 5-12 yrs. \$2/child. SAT 16 (1-4pm): Art-Ventures: Totally Tryptic. 5-12 yrs. \$2/child.

**RIVERBEND LIBRARY** 460 Riverbend Sq., Rabbit Hill Rd., Terwilliger Dr., 944-5311. •Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Until Dec. 10. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in. •Every THU (7:15pm): Family storytime, 3+ yrs. Until Dec. 12. Drop-in. •Every THU (10:15am): Fun for ones, Nov. 7-Dec. 12. Pre-register. SAT 9: Silly Saturdays, 5-12 yrs.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. •Every WED (4pm): Japanese calligraphy, 8-14 yrs. Pre-register. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Pre-register. •Every FRI (10:30am): Time for twos, 2-3 yrs. Nov. 8-Dec. 20. SAT 9 (2pm): Shake, rattle and roll, 12+ yrs. Pre-register. SAT 16 (2pm): Alohomoa, 4-12 yrs. Pre-register.

**STRATHCONA LIBRARY** 8331-104 St.,

**YOU'RE A GOOD MAN, CHARLIE BROWN** Myer Horowitz Theatre, Student Union Building, U of A Campus, 448-9000. Presented by Fringe Theatre Adventures. Based on the comic strip *Peanuts* by Charles M. Schulz. Music and lyrics by Clark G. Additional dialogue by Michael Mayer, additional music and lyrics by Andrew Lippa. Nov. 15-Dec. 1.

496-1828. •Every TUE (2pm): Storytime, yrs. Pre-register. THU 7 (7pm): A One-hundred acre Christmas. Pre-register. SAT 16 (2:30pm): Santa's workshop just for kids.

**VALLEY ZOO** 13315 Buena Vista Rd., 498-8787. Open daily 9:30am-4pm until Dec. 31. SUN 10 (2pm): Uncanny carnivores. SUN 11 (2pm): In the danger zone. TIX \$2.75 (2-12 yrs); \$4.25 adult, \$3.50 youth (13-16)/senior, \$14 family.

**WHITEMUD CROSSING LIBRARY** 145 Whitemud Crossing Shopping Centre, 4211 106 St., 496-1822. •Every TUE (2:15pm), FRI (10:15am): Drop-in family storytime. Until Dec. 6. •Every WED (10am): Baby laptime. Nov. 13-Dec. 11. Pre-register. •Every THU (10:15am): Pre-school story and craft time. Nov. 14-Dec. 12. Pre-register.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every MON (2:30pm); WED (11am): Storytime, 3-5 yrs. Until Dec. 18. •Every TUE (10:15am); THU (10:15am): Baby laptime, 1-2 yrs. Nov. 7-Dec. 19. •Every TUE (11:15am); THU (11:15am): Time for twos. Until Dec. 19. Pre-register. •Every WED (10:15am): I am three. Until Dec. 18. Pre-register. SAT 16 (2:30pm): Trickster tales. Pre-register.

### LECTURES/MEETINGS

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every WED (7pm): Wellness Wednesdays. Until Nov. 20. Pre-register.

**CEDAR PARK INN** 5116 Gateway Boulevard, 437-0990. Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Guests are welcome and are free.

**HOTEL MACDONALD** Empire Ballroom 482-0198. THU 7 (7:30am): 20th Annual Spirit Lifter Breakfast. TIX \$65 each.

**NINA'S RESTAURANT** 10139-124 St. SAT 16 (2-3:30pm): U of A Philosopher's Café: An opportunity for the public to engage in informal, lively conversation about philosophical or topical issue. Topic: *Can You Trust an Atheist?* with Martin Tweedale, Professor of Philosophy. Free.

**THE PARKLAND INSTITUTE** 492-8558. FRI 15-SUN 17: Annual Conference Trading in Violence/Building for Peace.

**UNIVERSITY OF ALBERTA** •Education Building, Rm 129, 492-5825. THU 7 (4:30pm): Climate variability in Canada's North: walking on thin ice! Dr. David Malcolm. Free. •Student Union Building, Rm 15 (3pm): Norman Nawrocki, cabaret artist/author/musician, will perform music, spoken word, and extracts from his newest book *The Anarchist and The Devil Do Cabaret*. Followed by Creative resistance: how to use music, theatre, poetry and humour to address serious social issues (workshop). Part of the Student Union Revolutionary Speaker Series. Free. •Tory Lecture Theatres, 492-8558. FRI 15-SUN 17: Trading in Violence, Building for Peace-Challenging the Corporate State. Featuring: Dr. Helen Caldicott, John McMurty, Cy Conick, Kathy Kelly, Walden Bello. Presented by The Parkland Institute. •Tory 10-4, 492-4236. MON 18 (12 noon): Revolutionary Speakers Series: Walden Bello.

**WASKAHEGAN TRAIL ASSOCIATION** •Bonnie Doon Mall, Recycle, West side of Mall, 85 St., 85 Ave., 467-7435. SUN 10 (10am): Free guided hike, approx. 9 km at Horseshoe Lake.

**WHITEMUD CROSSING LIBRARY** 145 Whitemud Crossing Shopping Centre, 4211 106 St., 496-1822. •Every WED (7pm): Diabetes-What's it all about. Until Nov. 27.

### LITERARY

**BACKROOM VODKA BAR** Upstairs, 10324-82 Ave., 490-1414. TUE 12 (8pm) Remembrance Day open stage with The Raving Poets Band and special guest Rajinderpal S. Pal (from Calgary) reading from his new book *Pulse*. No cover.

**LAURIE GREENWOODS VOLUME II** 12433-102 Ave., 914-8620. WED 13 (7pm) Meet the authors: Paulette Dube, Thomas

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# EVENTS WEEKLY

Continued from previous page

Trofimuk, Wendy McGrath, Night Watch. SAT 16 (2pm): Dennis Lee reading and signing of the sequel to *Garbage Delight—Another Helping*.

## LIVE COMEDY

**COMEDY FACTORY** 3414 Gateway Boulevard, 469 4999. •Every THU: Amateur night followed by the headliner. THU 7-FRI 8 (8:30pm); SAT 9 (8pm and 10:30pm): Comedian Ron Vaudry plus special guests. THU 14-FRI 15 (8:30pm); SAT 16 (8pm and 10:30pm): Comedian Chris Molineux plus special guests.

**FARGO'S ON WHYTE** 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

**WIDETRACK CAFE** 10333-112 St., 421-326. •Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

## QUEER LISTINGS

**AGAPE** Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. •Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17, 12-1pm. •SAT, Nov. 16: AGAPE will be hosting a free one-

day conference. For information contact Dr. Andre Grace <andre.grace@ualberta.ca> or Kris Wells <kwells@ualberta.ca>.

**AXIOS** 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

**BUDDY'S NITE CLUB** 117258 Jasper Ave. SAT 16 (2-5pm): Tops-to-bottoms workshop *The Consensual Side*. Presented by Northern Chaps. •Mindset. Max and Geoff. •Self-Consent: Defining Your Own Hard Edges. Dave Kendall. •Pyrosensationalism...What Your Mother Didn't Teach You About Playing with Fire. Lady Fawwn. Fire Demonstration later by Lady Fawwn during the after party. TIX \$10 adv., \$15 @ door. Adv. tickets @ B&D Emporium.

**DIGNITY EDMONTON** 482-6845. Support community for lesbian Catholics and friends.

**DOWN UNDER** 12224 Jasper Ave., 482-7960. Steam bath.

**EDMONTON RAINBOW BUSINESS ASSOCIATION** 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

**LAMBDA CHRISTIAN CHURCH** Carneau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

**LIVING POSITIVE** 488-5768. www.con-

nect.ab.ca/~livepos. Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in.

**LUTHERANS CONCERNED** 426-0905. www.lcna.org. All Chapters—A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

**METROPOLITAN COMMUNITY CHURCH OF EDMONTON** 429-2321. Weekly church services, non-denominational.

**POLICE LIAISON COMMITTEE** 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

**PRIME TIMERS** 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

## SPECIAL EVENTS

**A.C.T. CENTRE** Rundle Park, 424-1740. SUN 10: Jungle Bell run for Arthritis. 1k, 3k or 8k courses available. Pre-register.

**ST. BASIL'S CULTURAL CENTRE** 497-5543. SAT 16: Griffin Hockey fundraiser. Dinner, dance, silent auction. Featuring the Big Breakfast Boogie Band. TIX \$25 @ MacEwan Alumni Association.

**ROBERTSON-WESLEY CHURCH** 10209-123 St., 433-1830. THU 14 (7:30pm): Voices in the Wilderness presented by speaker

Kathy Kelly, Salvos Prelorntos Peace Award honouring Nancy Hannemann for her contribution to world peace through global education.

**THREE MUSKETEERS FRENCH CREPERY** 10416-82 Ave., 437-4239. WED 20 (6-9pm): Art show and wine tasting. A night of fine food, wine and art. TIX \$25.

**UKRAINIAN CENTRE** 11018-97 St., 492-8558. SAT 16 (8pm): The Peace Party: Quest and friends.

## WORKSHOPS

**ASCENDANT BOOKS LTD** 10310-124 St., 452-5372, 452-4924. THU 7 (7-9pm): Healing Feng Shui: Revitalize your self and your home. Presented by Nicole Marshall. Pre-register. \$18. MON 11 (7pm): Channeling the Messengers of Prosperity with Debra Loucks. TIX \$35. THU 14 (7-9:30pm): Pendulum Dowsing Level 2 presented by Brenda Walsh.

**BRADHA KUMARIS MEDITATION CENTRE** 208-10132-105 St., 425-1050, www.bkwso.com. Meditation intro course through Raja Yoga. Free. Pre-register.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. THU 7 (7pm): Christmas Impressions. Pre-register.

**CENTRE FOR WELLNESS IN MOTION** N. Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.

**CITY OF EDMONTON'S COMMUNITY SERVICES DEPARTMENT** 944-5453, 496-5942. Free group for men and women over 60 who are experiencing difficulties in their relationships with their adult children. Free. Until Nov. 7, 1:30-4pm.

**GRANT MACEWAN COLLEGE** •Jasper Place Campus, 10045-156 St., 497-4301. •Website design and development Level II. Nov. 7-Dec. 12. •User-centred web design. Nov. 16-17. •Viennese waltz and mambo. Nov. 23, 1-4pm. •Drawing with form and volume. Starts Nov. 20.

**HARCOURT HOUSE** 10215-112 St., 426-4180. •Drop-in Life Drawing. •Drop-in Figurative Sculpture.

**IDYLWYDE LIBRARY** 8310-88 Ave., 496-1808. THU 14 (7pm): Meditation workshop. Pre-register.

**ROBERTSON-WESLEY CHURCH** 10209-123 St., 433-1830. SAT 16 (9am-4pm): Voluntary Simplicity and the "Cost of Cool". For adults, children/young adults. TIX \$25 or \$55 families (\$22 or \$50 members). SAT 16 (9am-4pm): Voluntary simplicity and the "Cost of Cool". TIX \$25, \$55 family (\$22, \$50 members).

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop. WED 13 (7pm): New Narrative Worlds: Stories in the 21st Century. Pre-register. THU 14 (7pm): Fly-Tying Workshop. Pre-register.

# THE ART OF DOWNTOWN

# What's Happening Downtown!

## ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •WESTERN CRAFT: Showcase of artists who use a Western theme in their works. Until Dec. 24.

**ART AND DESIGN IN PUBLIC PLACES PROGRAM** SE Corner of 109 St., Jasper Ave., 426-2122. Celebrate the Gateway Art Project artwork No. 23 (a three-story soundscape sculpture) designed by ID8 Design Group.

**CENTRE FOR EDUCATION** 1 Kingsway Ave. Annual pottery sale. Free admission. SAT, Nov. 9, 11am-2pm.

**CITY MARKET** 10165-97 St., 424-9001. CRAFT FAIR: City Market annual Christmas craft fair. Until Nov. 21. Tue-Fri 10am-5pm; Sat 7am-2pm; closed Sun. Free.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •MAX STREICHER: SILENUS. Until Nov. 17. •TAIGA CHIBA: ANCESTORS. Until Nov. 17. •EDMONTON CONTEMPORARY ARTISTS' SOCIETY 10TH ANNIVERSARY EXHIBITION. Until Nov. 17. •Media Art and Design Exposed Lecture. Rachel Gottlieb, Design Exchange, Toronto. THU, Nov. 7, 7pm. •AFTER DARK EVENT: 420-1757. *Chinook Winds* (9pm): A musical concert by Down to the Wood and Silenus. (7:30, 8pm and 8:30pm): Gallery tours featuring the exhibition by Max Streicher and the Contemporary Artists' Society 10th Anniversary Exhibition. TIX \$20 @ The Edmonton Art Gallery, TIX on the Square.

FRI, Nov. 15, 7pm. •RECENT ACQUISITIONS: THE SINCLAIR REQUEST. Nov. 16-Mar. 9.

•CHILDREN'S GALLERY: BECOME: Creating by Don Moar. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

**GIORDANO GALLERY** Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. 10th Anniversary celebration. Until Nov. 26.

**LATITUDE 53** 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •MYOPIC 10: Curated by Donna Wawzonek. Featuring various artists. Until Nov. 23. •PROJEX ROOM: GOOSE BUMPS: Dolls in the T-shirt world, works by Riikka Jokiahho. Until Nov. 23.

**SEGHERS STUDIO GALLERY** 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How

(Vilsec), Neil McClelland, Jacqui Rohac.

**SHAW CONFERENCE CENTRE** 9797 Jasper Ave. Open Thu-Fri 11am-9pm; Sat 10am-6pm; Sun 10am-5pm. CRAFT FAIR: Artisans at the Shaw. Nov. 7-10. Admission \$6 adult, kids under 12 free.

**SNAP GALLERY** 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. Solo exhibition of wall and floor-based works from the *Tide* series by Japanese print artist Koichi Kiyono. Until Nov. 16.

**SPECTRUM ART GALLERY AND STUDIO** 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

## DISPLAYS/MUSEUMS

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

## KIDS STUFF

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY: For children 4-12 yrs. •Camps and classes for children and youth.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •496-7939. Every SAT: Research central, 9-12 yrs. Until Dec. 14. Pre-register. •Every SUN (2pm): Sunday storytime. Until Dec. 8.

## LECTURES/MEETINGS

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 8 (6:45-8:30am): Networking session. Speaker Wendy Bodnar presents *Building Energy in a Low Energy World*. \$2. Everyone welcome.

**SACRED HEART CHURCH** 10821-96 St., 439-0631. •Every FRI: Community Shamanic Drumming Circle.

## LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave., 423-3487. THU 14 (7:30pm): Poets In Our Midst: Reading with Rebecca Fredrickson author of *A Secret of the Unsaved*. Reading with Kristjana Gunnars author of *Silence of the Country*. Free.

## QUEER LISTINGS

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

**BUDDY'S NITE CLUB** 117258 Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. Djs Arrow Chaser, Jeffy Pop, Code Red.

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9916-106 St., www.edmc.net/glcce, 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

**HIV NETWORK OF EDMONTON SOCIETY** 600, 10550-102 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

**ICARE** 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

**PFLAG** GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/ bisexuals/transgenders.

**THE ROOST** 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs. TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy.

**SECRETS BAR AND GRILL** 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

**TRANSEXUAL/TRANSGENDER SUPPORT GROUP** GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month

(7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

**WOODYS** 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN-TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

## SPECIAL EVENTS

**GLOBAL VISIONS** Citadel Theatre, Zeidler Hall; Stanley A. Milner Library; Edmonton Art Gallery, 414-1052, 420-1757. Global Visions Film Festival. Until Nov. 11. •PARAMOUNT THEATRE. THU 7: Opening Night Gala 2002 Global Visions Film Festival. TIX \$55 superpass, \$25 minipass, \$12 opening gala screening, \$12 Sat night gala, \$7 regular screenings.

**HOPS BUILDING** 10012 Jasper Ave. THU 7-SAT 9 (11am-2pm and 4pm-8pm): Taste of the West: Presented by Edmonton Klondike Days Association. Celebrate the Canadian Finals Rodeo. TIX \$9 @ TIX on the Square.

**NAKED CYBER CAFE** 10453 Jasper Ave. FRI 8 (8pm): Culture Jam—Eyes of the revolution: A celebration of global vision through art and music. Mc Vision. \$10 @ door suggested donation. Fundraiser for Global Visions Film Festival.

**SCOTIA PLACE** Main Level, 10060 Jasper Ave., 426-8577. FRI 8: Chili Cook-off. \$2. Proceeds to the Cowboy's Benevolent Fund.

## THEATRE

**PROOF** Citadel, Shctor Theatre, 9828-101A Ave., 425-1820. By David Auburn. Catherine, a gifted young woman faces the challenges of a mentally ill father. Nov. 9-Dec. 1. TIX \$24-\$52, \$69 opening night. Half-price rush seats available one hour before each performance. TIX @ TIX on the Square.

**PUB NIGHT VARIETY SHOW** Jekyll and Hyde Pub, 10610-100 Ave., 477-0828. Presented by Image Theatre. A fundraising party-night featuring comedy, music, magic, and guest. Sat, Nov. 16 (7 door; 8 show): TIX \$10.

**SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU AND THE ACTOR'S NIGHT-MARE** Citadel Theatre, 9828-101A Ave., 425-1820, 420-1757. By Christopher Durang. Double bill. One satire and one off-the-wall comedy. Until Nov. 17. TIX @ TIX on the Square.

**SURVIVAL: THE IMPROVISATION GAME** Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. •Every FRI \$5.

**TEENS AT THE TURN** Citadel, Rice Theatre, 9828-101A Ave., 425-1820, 420-1757. Nov. 14-17. •The Avenue: Staged reading. Musical written and performed by Edmonton inner-city youth. Nov. 14-FRI 15. TIX \$7. •Four new works: By Edmonton's teen writers under the direction of Meko Ouchi. Pay-what-you-can. Nov. 16, 8pm. •Scenes, songs and poetry. Hosted by Marty Chan. Pay-what-you-can. Nov. 17, 7pm.

## WORKSHOPS

**CITADEL THEATRE** 9828-101A Ave., South Entrance, 3rd Fl. Boardroom, 483-3123. TUE 19 (7:30-9:30pm): Science of the soul is offering a meditation seminar. Free

**DANCE MOSAIC LTD.** 206, 10609-101 St., 425-3350 or 903-7418. New ethnic dance studio. More than 15 different forms of ethnic dance classes. Pre-register.

**FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA)** Ortona Armoury, 9722-102 St., 429-1671. •Every MON (7-10pm) *Monday Night Club*: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills, and link local filmmakers and screenwriters with fresh talents. Free.

**GRANT MACEWAN COLLEGE** City Centre Campus, 104 Ave., 106 St. •Room 6-153, 439-8506. TUE 19 (7:30-9:30pm): Introduction to Office Ergonomics.

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St., 468-2796. Lawn-be-gone course. Presented by Chris Ford. Until Dec. 2.

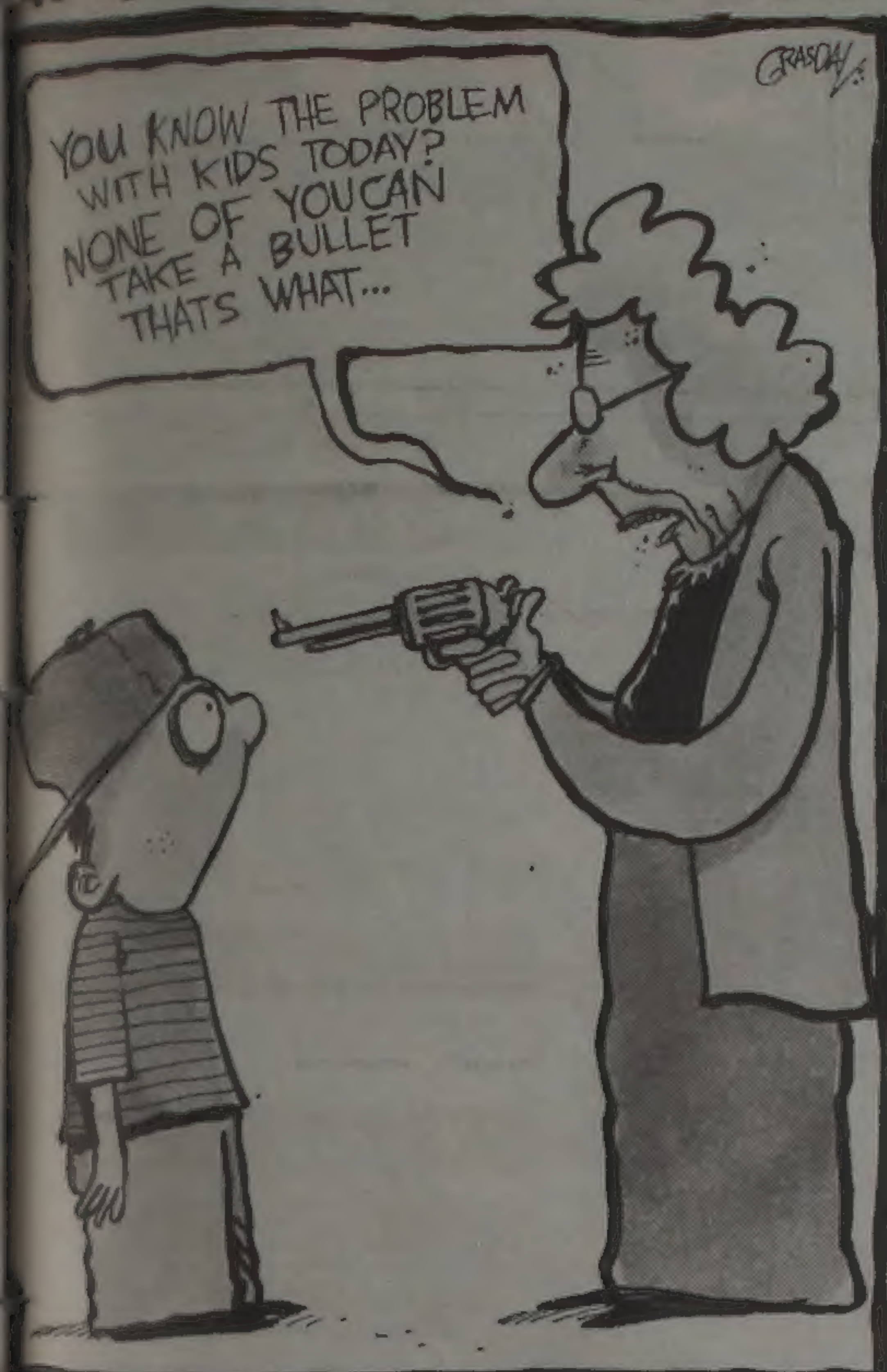
**STANLEY A. MILNER LIBRARY** Edmonton Community Network, Rm 616, 6th Floor, 414-5656. •Internet Courses: Learn about computer resources, e-mail, searching the Internet, Web design, online investing and much more. Various dates. THU 7 (7pm): First Steps On The Internet: Hands-on course. Introduction to the common features of Internet Explorer. Pre-register. \$19 member, \$29 non-member. WED 13 (7pm): Working with files using ftp. \$39 members, \$49 non-members. Pre-register. THU 14 (6pm): Maximize system resources. \$39 members, \$49 non-members. Pre-register.







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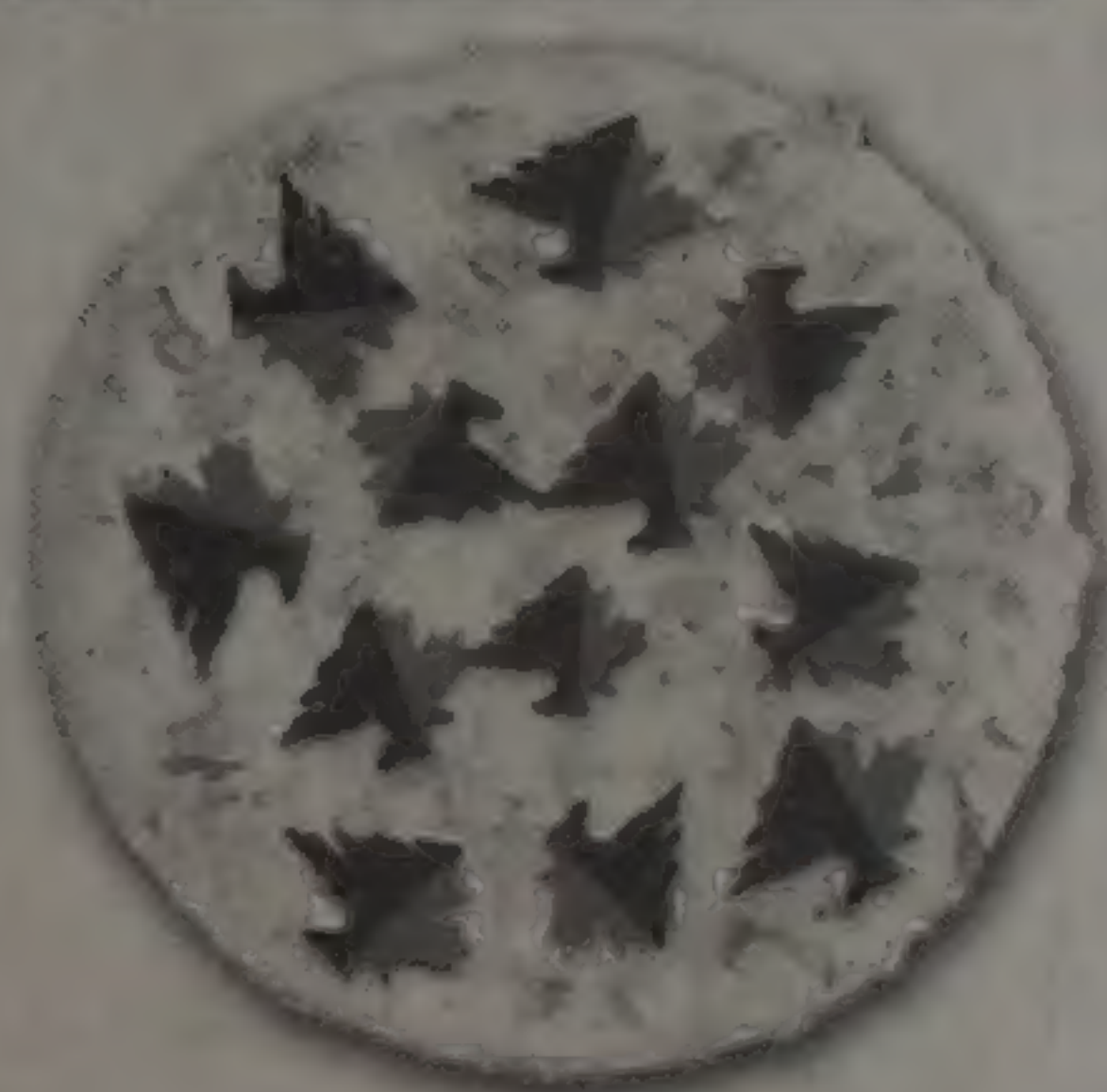
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2) contest winners must be at least 18 years  
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3) prize must be accepted "as is".

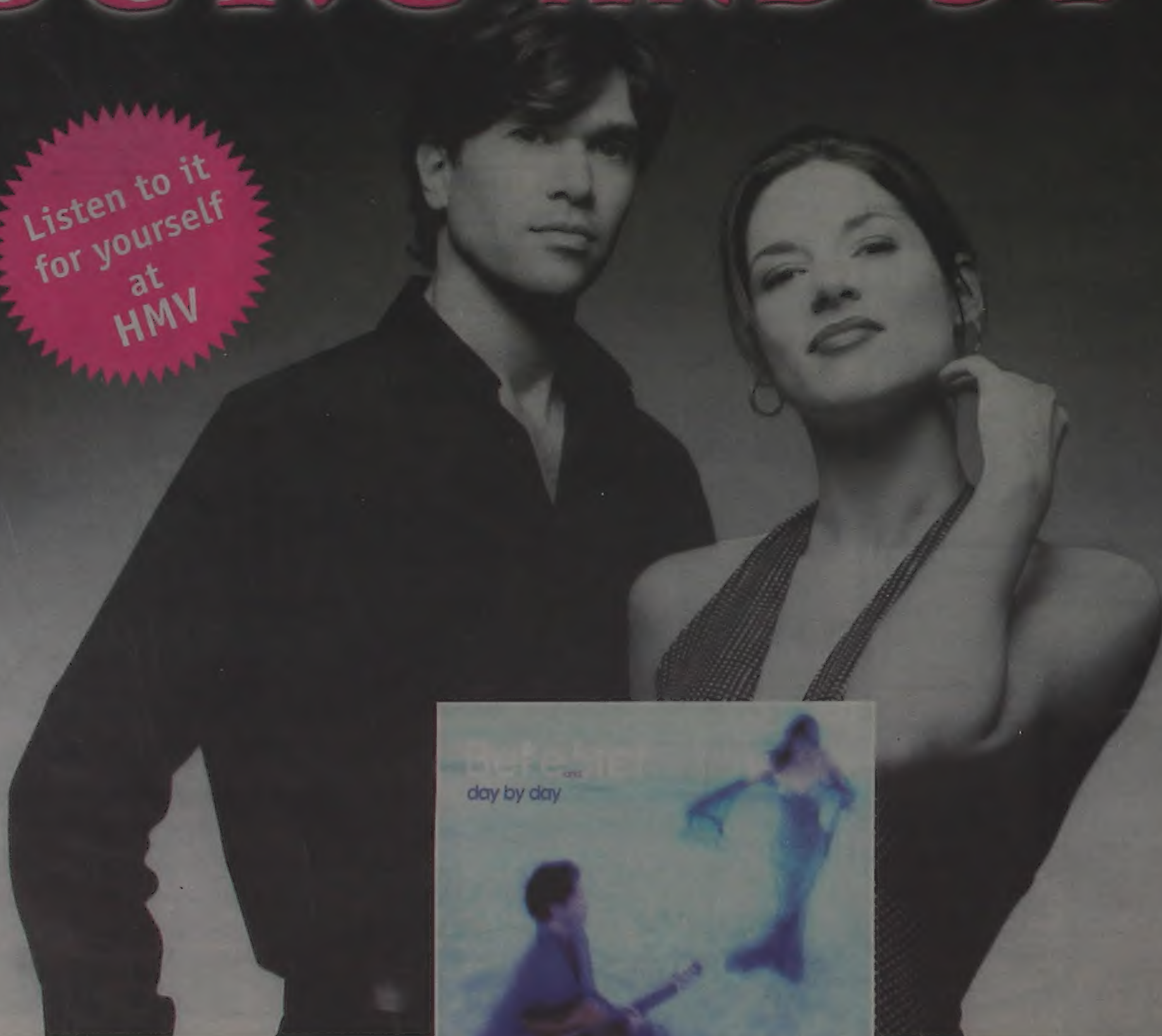
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